

# MUSICAL AMERICA

Vol. XVII. No. 8

NEW YORK

EDITED BY

*John C. Freund*

DECEMBER 28, 1912

\$2.00 per Year  
Ten Cents per Copy

## HAMMERSTEIN WILL DEFY METROPOLITAN

### Promises Opera in English in New York Despite Denial of His Petition

Although his petition to be allowed to give opera in English in New York was refused by the board of directors of the Metropolitan Opera House at their meeting on December 18, Oscar Hammerstein has nevertheless declared his intention of defying the Metropolitan and going ahead with his plans. He thinks he will be able to do this without breaking his contract, first testing the matter of the validity of the contract in the courts, and, if it is there upheld, giving his services gratuitously to some opera-in-English organization or else letting his son, Arthur Hammerstein, be the impresario.

Arthur Hammerstein said last week that he had engaged J. B. Stanchfield to investigate the legal standing of the contract.

"I have never received anything for my part in the transaction with the Metropolitan," said Arthur Hammerstein, "nor has it ever done me any good. So I do not feel in equity bound by its terms."

It is asserted that Arthur Hammerstein was not his father's partner, but a paid employee, when he signed the contract binding himself and his father not to produce grand opera in New York.

In reply to Mr. Hammerstein's announced intention of seeking to have the contract set aside, the Metropolitan Opera Company made public a portion of the contract in which it was set forth not only that both Hammersteins were excluded from the Metropolitan's field, but that this referred to opera in English as well as in other languages.

The decision of the Metropolitan directors denying Mr. Hammerstein's petition was unanimous. In a statement given out explaining their position, they intimated that opera in English was a possibility at the Metropolitan. "Indeed, for some months," it was stated, "negotiations have been in progress looking toward the production of opera in English at the Metropolitan on a basis which would avoid conflict with the present season of opera in Italian, French and German."

The directors present at the meeting were Rawlins L. Cottinet, who acted as secretary; Edmund L. Bayliss, Robert Goelet, Eliot Gregory, Frank Gray Griswold, Clarence H. Mackay, W. K. Vanderbilt, Harry Payne Whitney and Henry Rogers Winthrop. Otto H. Kahn, the chairman, is in Europe, and other absentees were Paul D. Cravath, T. De Witt Cuyler, Eben D. Jordan and Edward T. Stotesbury. The formal statement of the directors follows:

"The Board of Directors of the Metropolitan Opera Company has given very careful consideration to Mr. Hammerstein's request for such a modification of his contract with the Metropolitan Opera Company as would permit him to produce grand opera in English in New York upon the conditions outlined in his letter, and an expression of the views of most of the directors has been secured. At the meeting to-day they unanimously decided not to accede to Mr. Hammerstein's request.

#### Purpose of the Directors

"The purpose of the directors of the Metropolitan Opera Company is to do all in their power to advance the cause of grand opera in New York. The entire income of the enterprise and several hundred thousand dollars in addition have been devoted to this cause.

"The Metropolitan does not claim the exclusive possession of the grand opera field, but the directors cannot fail to recognize that New York demands and should have the best grand opera, and that in view of the enormous expense involved in giving the best grand opera under existing conditions, the city cannot at the present



Photograph Copyright Mishkin Studios

EMMY DESTINN

The Celebrated Soprano of the Metropolitan Opera Company, Whose Incomparable Singing This Season Is Pronounced by Critics to Have Reached Its Highest Estate. (See Page 4)

#### Eminent English Organist Coming to New York

LONDON, Dec. 24.—T. Tertius Noble, one of the most famous organists of England, has practically decided to accept the post of organist at St. Thomas's Episcopal Church, in Fifth avenue, New York. He will sail on Saturday for a recital tour of the United States and will announce his decision on his arrival in New York. Mr. Noble has been organist of York Minster for fifteen years and has held numerous other important posts, including that of assistant to Sir Charles Stanford, professor of music at Cambridge University. He has been active as an adjudicator of musical competitions.

#### Lhévinne's Fifth Visit Here

Josef Lhévinne's arrival this week marked the Russian pianist's fifth visit to America, his present tour following close on the heels of his highly successful tournée last Spring. Lhévinne's popularity was shown last season by his forty-six engagements in a ten-weeks period. He will open his present visit with a Sunday afternoon appearance with the Philharmonic Society, on December 20, and will give an Aeolian Hall recital on January 13.

#### Spiering Conducts a Hadley Composition in Berlin

BERLIN, Dec. 21.—Theodore Spiering, former concertmaster and conductor of the New York Philharmonic Orchestra, conducted his third concert with the Blüthner Orchestra this week, and introduced an American composition, "The Culprit Fay," by Henry Hadley. The work had a brilliant performance. The critics were warm in their eulogies of Mr. Spiering's conducting.

#### Frieda Hempel Arrives

Frieda Hempel, the German coloratura soprano, arrived in New York, December 24, on the *George Washington*. Her first appearance in America took place at the Metropolitan Friday evening, December 27, in the revival of "Les Huguenots." She was to have joined the company the first of the season, but illness prevented.

#### Leon Rains Here for Concert Tour

Leon Rains, the American bass, arrived Tuesday on the *George Washington* for a concert tour under the management of M. H. Hanson. For several years he has been singing in Germany.

## CHICAGO CO. WANTS LONGER SEASON HERE

### Asks Permission of Metropolitan to Sing Three Times a Week for Two Months

The Chicago-Philadelphia Opera Company has made formal application to the Metropolitan Opera Company for permission to give two months of opera in New York next season. The desire is to give from twenty-one to twenty-four performances during the months of November and February, instead of five performances as this year. The request of the Chicago company was made through Captain Philip M. Lydig, chairman of the board of directors. Up to the present no reply has been forthcoming from the Metropolitan.

The advent of the Chicago company would mean that New York opera-goers would again have the privilege of hearing the modern French operas which were so popular in the Manhattan Opera répertoire and which, despite a large demand for them, have been neglected since the withdrawal of Hammerstein. The Chicago company would, of course, stage its performances in some theater other than the Metropolitan, though the exact place cannot be discussed until an answer to the proposition is received from the Metropolitan.

In explanation of the request of the Chicago company, Captain Lydig was quoted in the press as follows:

"It is to be understood that the company I represent is allied with the Metropolitan. Our interests are in a sense the same, and our application is not to be considered in any but the most friendly spirit.

"The company is giving five performances of opera at the Metropolitan on Tuesday evenings during the season. What we would like to do is to give three performances a week during the months of November and February when the company is singing in Philadelphia. At present it costs us in the neighborhood of \$800 to bring the company here for one performance. This is a heavy item of expense. If it was to be charged against three performances it would not be felt so much. But this feature is only incidental.

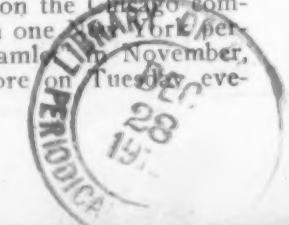
"We feel that there is a demand to hear our singers and more of opera than we can give under the present arrangement. It consent was given the New York public would be able to hear all the old favorites of the Hammerstein répertoire as well as the new productions of the Chicago company. We feel that there would be no difficulty in obtaining a suitable place in which to give opera.

"If permission could be obtained to carry out this plan the Chicago company would agree not to produce any opera to be given by the Metropolitan Opera Company. Therefore there could be no clash nor rivalry, nor anything done to invite invidious comparisons. The result would be that the New York public would have an opportunity of hearing operas of all schools and a number of artists of the highest merit, who would not otherwise appear."

Inasmuch as the Metropolitan directors have just refused the request of Oscar Hammerstein to give opera in English, on the ground that two operatic enterprises cannot be conducted simultaneously in New York without loss to both, it is thought that a similar objection may be raised to the Chicago scheme. To meet this situation, it is said that the Chicago company will probably suggest confining its productions to Monday, Tuesday and Wednesday evenings, thus interfering to the smallest possible extent with the Metropolitan box office receipts. As the Metropolitan is always sold out for Mondays anyway and is not opened on Tuesdays this would make the conflict as small as possible.

For the present season the Chicago company has already given one New York performance, that of "Hamlet" in November, and will add four more on Tuesday evenings in February.

[Continued on page 8]



BANQUET OF THE NEW YORK "BOHEMIANS" IN HONOR OF EUGEN YSAYE, THE BELGIAN VIOLINIST, AT THE HOTEL ASTOR LAST SUNDAY NIGHT



Some of the Prominent Guests: No. 1, Ernest Urche; 2, Isidore Troostwyk; 3, Carl Bruckhausen; 4, Gustav L. Breker; 5, Ernest T. Carter; 6, Frank L. Sealy; 7, Victor Flechter; 8, Daniel Frohman; 9, M. H. Hanson; 10, Hugo Grunwald; 11, Alexander Saslawsky; 12, Nahman Frank; 13, Sigmund Herzog; 14, Ludwig Mrum; 15, Edward Falck; 16, Fitznugh W. Haensei; 17, Edmund Severn; 18, Edwin Franko Goldman; 19, Joseph Gotsch; 20, Pasquale Amato; 21, William W. Hinshaw; 22, Putnam Griswold; 23, Louis Persinger; 24, Albert von Doenhoff; 25, Albert Reiss; 26, Frederic Marier; 27, Oscar Saenger; 28, Edouard Dethier; 29, Albert Witherspoon; 30, R. E. Johnston; 31, John McCormack; 32, Gabriel Ysaye; 33, Bernard Sinsheimer; 34, Herbert Sach; 35, Louis Svecenski; 36, Sigismund Stojowski; 37, Hy Mayer; 38, Charles L. Wagner; 39, Kurt Schindler; 40, Dr. Percy Goetschius; 41, Ernesto Consolo; 42, Paolo Gallico; 43, David Mairns; 44, Willem Willeke; 45, Winthrop L. Rogers; 46, Hans Letz; 47, Henry Holden Huss; 48, Charles Henry Meltzer; 49, Rudolph Ganz; 50, Rafael Joseffy; 51, Leopold Godowsky; 52, Victor Herbert; 53, Frank Damrosch; 54, Richard Aldrich; 55, Harry Harkness Flagler; 56, Franz Kneisel; 57, Eugen Ysaye; 58, Giorgio Polacco; 59, Rubin Goldmark; 60, Wm. J. Henderson; 61, Max Halpern; 62, Sylvester Rawlings; 63, Richard Arnold; 64, August Framcke. (See page 3 for report of banquet.)

## METROPOLITAN NO PLACE TO BEGIN AN OPERATIC CAREER

**Ultimate Goal of All Singers' Ambitions a Poor Starting Point**  
**—Obstacles That It Presents the Untried Artist—Difficulty of Emerging from Minor Rôles—The Operatic Style and the Concert Style—Linguistic Facility of American Singers**  
**—A Leaf from the Book of Herbert Witherspoon's Experience**

THE Metropolitan Opera House is the ultimate goal of an opera singer's ambitions. The privilege of adorning its roster with his name is the topmost summit of the artist's aspirations whether he hail from Paris, Ky., Stuttgart, Piacenza, Copenhagen or Timbuctoo. The prospect of a possible engagement there is one of the most potent incentives that spur him on in his efforts to outdo himself elsewhere, and to secure unto himself the approbation of the most critically disposed publics. Artistically and materially the world offers him few more significant guerdons.

If hundreds of artists have been constrained to labor arduously for years before the propitious moment arrived, what shall be said of those whom the august establishment deigned to receive in their salad days, whose first timid steps into the operatic world led them directly into the presence of the most fastidious audience in existence? Are they not to be envied beyond all other mortals in the musical world?

Paradoxically, the destiny which has conducted them to the Metropolitan at a bound is by no means a most auspicious one. It is fraught with drawbacks which only too often counterbalance the glamor which may have blazoned the circumstances of their entry. This is a fact that the experienced singer realizes only too forcibly. Herbert Witherspoon, the American basso, and now one of the brightest lights of the steadily growing American contingent at the Metropolitan, is at the same time one of those most keenly aware to the disadvantages of such premature Metropolitan engagements. It is now five years since he made his first appearance there, and during that time there has been much comment over the fact that he has covered himself with distinction without the luminous background of a series of European triumphs.

"While I have done no operatic work abroad," remarked Mr. Witherspoon to a representative of MUSICAL AMERICA recently, "it is erroneous to suppose that I stepped onto the stage at the Metropolitan without any previous operatic experience whatsoever. As a matter of fact, I had sung for a long time with Henry Savage's English opera company. I had appeared in 'Lohengrin,' 'Tannhäuser,' 'Faust,' 'Aida' and had, in fact, a répertoire of twenty-four parts.

### Primarily a Concert Singer

"However, I was primarily a concert and oratorio singer. I made no direct effort to join the Metropolitan forces, though I did wish eventually to enter upon an operatic career, for I began to grow tired of concert work and especially of the endless amount of exhausting traveling that such work entailed. Suddenly and quite unsolicited came an offer from the Metropolitan, and I accepted it. Strangely enough, only a few weeks before this good fortune befell me I attended a dinner in Chicago at which one of the guests emphatically insisted that no American singer, whatever his merits, could obtain any measure of success at the Metropolitan. I ventured to oppose his argument whereupon he exclaimed that he was willing to wager that 'not even Mr. Witherspoon' could provide a practical refutation to his views in the matter.

"And, then, on the heels of this argument, the offer of an engagement came to me.

"As I just said, I had had previous operatic experience. But for a mere boy or girl to begin a career at the Metropolitan is distinctly a different matter. The Metropolitan is the end not the beginning, the climax of a career, not its starting point. And one cannot begin at the top in the operatic any more than in any other profession. The medical student upon leaving school does not immediately hang out his shingle as a full-fledged physician. He enters such a hospital as will receive him on the strength of his merits, and there gradually learns the practical elements of his trade. So it is in other walks of life and so it certainly is in opera.

### Not a Training School

"The Metropolitan is not a training school for young and inexperienced singers. True enough, they have the inestimable advantage of there hearing on every hand

the foremost singers of the world, and of profiting by such observations as they can make—a privilege that cannot be duplicated in any other opera house. But naturally enough the singer is cast for small rôles—some of them little better than chorus parts. And it is a curious but undeniable psychological phenomenon that once a New York opera audience becomes accustomed to hearing a singer in a part of secondary importance it is unable to associate him with anything else, and hence, unless the cir-



Herbert Witherspoon, the American Basso of the Metropolitan Opera. Though Mr. Witherspoon Began His Highly Successful Career at the Metropolitan without European Training, He Had a Répertoire of Twenty-five Rôles and Long Experience with the Savage Company

cumstances be of an exceptional nature, unwilling to accept him in any other. If he is a singer of minor parts, how can he do justice to more exacting ones? seems to be their attitude. And unless they feel confident that he can do justice to such rôles they are neither anxious nor even disposed to accept him in them. And so the singer of secondary characters becomes rooted to the spot and advances no further.

"For all this one cannot blame the manager. In Mr. Gatti-Casazza we have a director who is in all respects as fair, as liberal, as broad-minded and as kindly disposed to his singers as any man could possibly be. Yet he can assist only to the extent that his official power enables him to.

"Consider the young native artist who finds his way to the Metropolitan burdened with a total ignorance of any foreign language. He has his troubles not only with his rôles, but with the conductors, who, for the most part, do not speak English. He cannot grasp the conductor's wishes nor understand his directions at rehearsals and cannot depend on others to act as mediators and explain what is wanted. So the conductor loses patience, declines to waste time and energy and—what remains can readily be surmised. It takes a long time to acquire a speaking knowledge of a foreign language in this country, whereas, by a sojourn abroad, it can sometimes be acquired in about six months.

"The young operatic aspirant in Europe starts his career in a small opera house of a small town. He is set to learning a great number and a great variety of parts. He is rehearsed incessantly. They pay him little—almost nothing at times—but he has also to regard in the light of salary the practical training he receives. They teach him how to make up, how to stand, how to

walk across the stage—in short, the rudiments of stage work. From this he proceeds to bigger and better things, and eventually to a more pretentious house. And so, if he is fortunate enough to reach the Metropolitan, he has a répertoire and is prepared to give of his best at the outset. But to expect this institution to concern itself with his preparatory training is preposterous.

### The Operatic Style

"The average American teacher trains his pupils in a concert rather than an operatic style of singing. The singer, arriving upon the enormous stage of the Metropolitan and finding himself equipped with a concert tone rather than the heavier operatic one is dismayed, prone to forget himself and to injure his voice in the endeavor to readjust it to such unaccustomed surroundings. I myself, on singing in the New York house, felt impelled to make considerable alterations in my singing—had, as it were, to make over my whole voice. In Europe teachers, more in the habit of training for opera, impart this operatic style more extensively, though, by saying this I am not implying a superiority to American instructors in other respects. What is more, young singers can best develop their vocal powers gradually and normally by appearing in relatively small houses at first and adapting themselves gradually to larger ones."

Mr. Witherspoon is a most proficient

linguist and was so long before he joined the Metropolitan force. He can converse in five or six languages with the utmost fluency and read in several more.

"American artists have one marked facility," he observed, "to which our audiences do not give adequate recognition. I refer to the manner in which our singers have at their command three or four languages, and to the excellence of their enunciation in each. Strange to say, while their skill in this respect has been widely appreciated in Europe, it seems to be taken for granted here. Audiences accept it as a matter of course that native singers should be able to do Italian, German and French rôles equally well. Yet what widespread amazement and delight when an Italian sings a German part, or vice versa! It is one of the most inexplicable phenomena of our operatic life."

Mr. Witherspoon's first appearance at the Metropolitan took place under circumstances that were trying, to say the least. The opera was "Lohengrin" and at the final rehearsal the baritone reputed to sing the "Herald" fell sick. Except for Mr. Witherspoon and the "Telramund" of the occasion every other baritone available was indisposed. In despair Mr. Dippel besought the newcomer to undertake the "Herald," although it did not form a part of his répertoire. Mr. Witherspoon set to work, mastered the part in exactly two hours and sang it successfully without a solitary rehearsal.

H. F. P.

## "BOHEMIANS" HONOR YSAYE AT BANQUET

### Many of New York's Most Prominent Musicians Gather for Unique Demonstration

MORE than two hundred of New York's leading musicians and professional men in allied fields of endeavor constituting New York's club, "The Bohemians," gathered last Sunday evening at the Hotel Astor, New York, to do honor to the illustrious violinist, Eugen Ysaye.

As the diners stood at their places a fanfare of trumpets and drums sounded in the balcony above and there entered to the accompaniment of applause the famous master, ushered in by President Franz Kneisel.

The banquet had scarcely begun when suddenly the lights were turned out for a second, only to reveal on the platform at the fore part of the room, the illumination of a Christmas-tree, decorated for Mr. Ysaye by his hosts to bring to the event something of Christmas cheer.

Shortly after 9 o'clock another master of the violin was added to the assemblage in Fritz Kreisler, who despite the indisposition of his wife, came to be present at the festal board with him whom he has called "the greatest of us all." There was a fanfare and the entire gathering arose and applauded the Austrian violinist as he made his way to his place at the right hand of President Kneisel. Two more noteworthy arrivals occurred before the evening was over, Efrem Zimbalist, who came from Brooklyn, where he had played a recital, and Mischa Elman who as soon as his appearance at the Metropolitan Opera House concert was over joined the party.

Rubin Goldmark, vice-president of the club, delivered a remarkably fine speech of welcome, in which he brought out the salient features of Ysaye, as man and artist, dwelling on his great humanity, and on his magnanimous espousal of the music of César Franck, at a time when the now noted Belgian was absolutely unknown. Of how Franck, wishing to make Ysaye a suitable wedding gift, found himself unable to do so, owing to his straitened financial circumstances, brought him the manuscript score of his to-day famous string-quartet as the only gift he had to offer; also of how Ysaye cherishes the manuscript as one of his most treasured possessions. The violinist showed his *bonhomie*, sitting smoking his pipe and, one noted, was deeply touched at the reference to César Franck.

At the close of Mr. Goldmark's address a toast was drunk to the master-violinist. Mr. Ysaye responded in French, speaking with a convincing yet quiet manner. He expressed his gratification *profondément* of the honor done him and told how he appreciated what the evening meant. In closing he wished the club all possible *prosperité, progrès* and proposed a toast to President Franz Kneisel, kissing the great quartet-leader on both cheeks.

A very brief token of appreciation was spoken by Frank Damrosch, whose position in New York's musical life made it suitable for him to express his estimate of the art of Ysaye. Mr. Goldmark then introduced W. J. Henderson, the distinguished critic of

the New York *Sun*. He spoke entertainingly on what critics could learn from great artists, and related his experience of having been taken as a boy to hear a celebrated violinist, then on his farewell American tour. This was the first great violinist he ever heard and conjuring up his courage he ventured to pronounce the name, "Henri Vieuxtemps," apologizing—quite unnecessarily, however—for his French accent, which, he explained, was "from New Jersey." A number of anecdotes gave him material to establish himself in high favor as a speaker, his remarks being interesting throughout. He then spoke of having read a recent interview in which Fritz Kreisler had termed Ysaye "the greatest" and closed his address by pointing out the many things which are required to bring an individual possessed of more than average gifts, to the place which, for example, Ysaye occupies to-day. "Years of labor, a devotion to the highest and noblest in art and constant application and study have made Eugen Ysaye what he is to-day," were his final words.

Artists must have their light moments, too, and accordingly a humorous program had been prepared by the indefatigable secretary of the club, Sigmund Herzog, whose duty it is to see that everything goes without a hitch. Toastmaster Goldmark announced the various numbers, which began with the startling report that "Monsieur Herr Albert Reiss" would sing a few *couples* in French for Mr. Ysaye, but might be induced to return to his mother-tongue later. As usual, the little tenor of the Metropolitan was in his best form and gave three or four of his inimitable songs, convulsing the entire gathering and winning the energetic applause of the guest of honor, who stood up and applauded him when he had finished. Mozart's humorous "Bauern Sextett" was presented by Messrs. Marum, Kuehn, Binhak, Manoly and Dutschke. Otto Goritz and Albert Reiss followed with the rollicking duet from "Stradella." Other numbers were a bit of real "black-face comedy" and a male soprano.

Many of the members of the club stayed after the regular program was completed and in little groups enjoyed that intimate fellowship and *camaraderie* for which "The Bohemians" are known and by virtue of which they represent an important musical-social phase in New York life. A. W. K.

### Berlin Program Devoted to San Francisco Composer

BERLIN, Dec. 21.—In a musicale given this week by Mme. Kirsinger, the entire program was devoted to the works of an American composer, Arthur Ficksner, of San Francisco. The principal number was a cantata based on William Norris's "The Blue Chamber."

### American Singer in Strauss's "Ariadne"

BERLIN, Dec. 21.—May Scheider, a New York girl, pupil of Lamperti and de Reszke, made a successful first appearance this week as *Zerbinetta* in Strauss's "Ariadne auf Naxos" at the Court Opera at Karlsruhe, where she has been leading prima donna during the last two seasons.

### Clara Butt and Elena Gerhardt Sail

LONDON, Dec. 20.—Among the passengers who sailed to-day on the *Campania* for New York were Clara Butt, the contralto, and her husband, Kennerley Rumford, baritone, and Elena Gerhardt, the *Lieder* singer.

## "ORFEO" BRINGS BACK TOSCANINI

**Conductor Makes His Re-Entrance at Metropolitan in Gluck Opera—Mme. Homer's Noble Performance of the Title Rôle—Another "Tristan" Disappointment Mitigated by a Splendid "Götterdämmerung"—Macnez Ill and "Don Pasquale" Is Postponed**

### METROPOLITAN OPERA CALENDAR

**WEDNESDAY** afternoon, December 25, Humperdinck's "Hänsel und Gretel." Mmes. Alten, Mattfeld, Case; Messrs. Reiss, Goritz. Conductor, Mr. Morgenstern. Followed by the first act of Delibes's ballet, "Coppélia." Mme. Genée and Mr. Volinin.

**Wednesday evening, December 25.** Gounod's "Faust." Mmes. Farrar, Fornia, Maubourg; Messrs. Martin, Gilly, Rothier. Conductor, Mr. Sturani.

**Thursday evening, December 26.** Wagner's "Die Walküre." Mmes. Gadski, Fremstad, Matzenauer; Messrs. Burrian, Well, Ruydsdal. Conductor, Mr. Hertz.

**Friday evening, December 27.** Meyerbeer's "Les Huguenots." (First performance). Mmes. Hempel (début), Destinn, Alten; Messrs. Caruso, Scotti, Didur, Rothier. Conductor, Mr. Polacco.

**Saturday afternoon, December 28.** Gluck's "Orfeo." Mmes. Homer, Rappold, Sparkes, Case. Conductor, Mr. Toscanini.

**Saturday evening, December 28.** Mozart's "Magic Flute." Mmes. Gadski, Parks, Alten; Messrs. Slezak, Lankow, Goritz, Griswold, Reiss. Conductor, Mr. Hertz.

**Monday evening, December 30.** Verdi's "Otello." Mmes. Alda, Maubourg; Messrs. Slezak, Amato, Segurola. Conductor, Mr. Toscanini.

**Tuesday evening, December 31.** Puccini's "Madama Butterfly." Mmes. Farrar, Fornia; Messrs. Martin, Scotti. Conductor, Mr. Toscanini. Followed by "Coppélia," with Mme. Genée.

**Wednesday afternoon, January 1.** Wagner's "Parsifal." Mme. Fremstad; Messrs. Burrian, Well, Witherspoon, Goritz. Conductor, Mr. Hertz.

**Wednesday evening, January 1.** Rossini's "Barbiere di Siviglia." (First performance). Mme. Hempel; Messrs. Macnez (début), Amato, Segurola. Conductor, Mr. Sturani.

**Thursday evening, January 2.** Repetition of "Les Huguenots."

**Friday evening, January 3.** Verdi's "Il Trovatore." Mmes. Gadski, Homer; Messrs. Slezak, Amato. Conductor, Mr. Sturani.

**Saturday afternoon, January 4.** Puccini's "Tosca." (First performance). Mme. Farrar; Messrs. Caruso, Scotti. Conductor, Mr. Toscanini.

THE re-entry of Arturo Toscanini and the season's first performance of "Orfeo," which occurred simultaneously on Thursday evening, December 19, were the dominating features of the past week at the Metropolitan. The distinguished conductor received as warm a welcome when he first came into view, as he might have if he had been a popular soprano or tenor, and despite his strongly marked aversion to acknowledging applause he found it necessary to face about and bow some half dozen times before the audience was in a mood to let him proceed with the opera.

Mr. Toscanini was to have made his second appearance on the following evening, conducting the first "Tristan und Isolde" of the Winter. But the mysterious and implacable hoodoo which has hung over each of the first "Tristan" performances of the last two years started operations again and placards in the lobby announced that "Tristan" had been withdrawn in favor of "Götterdämmerung," because Mr. Toscanini was indisposed. Various rumors had it that the conductor was not indisposed in the conventional operatic sense of the word, but that he was not disposed to conduct because of differences with Mmes. Fremstad and Matzenauer who had failed to attend one of the rehearsals.

There was another disappointment on Saturday afternoon, though in this case the change of opera was announced two days in advance. Umberto Macnez, the new tenor, who was to have appeared in the revival of "Don Pasquale," fell ill, the Donizetti opera was canceled and "La Bohème" sung in its place.

From an artistic standpoint the revival of Gluck's opera was one of the most gratifying things the present season has yet offered. This masterpiece, almost Grecian in its serene, classic purity, exerts an ever-increasing appeal on Metropolitan audiences, even though it may lack those superficial qualities which appeal to the tastes of the multitude. The quality and the amount of applause last week left no room for doubt as to the deep and sincere affection in which "Orfeo" is held by musical epicures.

The performance, guided and inspired by Mr. Toscanini, was exceptionally beautiful throughout. The great conductor treats the severely simple and chastely beautiful score with admirable continence, and a full sense of its purity of content and clearness of outline. The orchestra distinguished itself by flawlessness of execution and great limpidity of tone, in addition to a wealth of light and shade. The Elysian Fields scene, in which Gluck has, with the utmost simplicity of means, created musical "atmosphere" that few moderns could surpass, was altogether ravishing.

#### Mme. Homer's Noble Performance

Nothing that Mme. Homer has done of recent years has excelled her impersonation of *Orfeo*. It is in all respects a piece of work that stands high among the greatest operatic characterizations of the present day. In form, in eloquent plasticity of gesture and graceful dignity of movement, this *Orfeo* almost imparts the impression of an antique Greek sculpture imbued with life. Vocally Mme. Homer was at her best and her singing was rich with emotional warmth. She has never sung the "Che faro senza Euridice" more movingly. It was a noble achievement and it was applauded at its worth.

Mme. Rappold, too, was in fine form and sang the music allotted *Euridice* in the fourth act with much purity of tone and perfect intonation. Her portrayal is far better than it used to be. Lenora Sparkes, as *Amor*, seemed to be slightly under the weather, for her voice lacked its wonted freshness. The part of the *Happy Shade*, formerly sung by Alma Gluck, fell to the share of Anna Case, who showed herself amply worthy of the distinction. A picture that harmonized in beauty with the rest of her Elysian surroundings, she sang her ethereally beautiful air with matchless loveliness of limpid tone, perfect phrasing and faultless intonation and with real distinction and purity of style. It was a piece of work that left nothing to be desired, and the audience applauded her with a will when she appeared before the curtain. Miss Case has now amply vindicated her right to be heard in rôles of greater importance than those which she has hitherto been singing.

The beauty of the stage pictures again commanded admiration and Lucia Fornari's dancing was a feature of the Elysian Fields episode.

#### The Substituted "Götterdämmerung"

Such disappointment as may have been felt over the cancellation of "Tristan" was quickly counterbalanced by the splendors of the "Götterdämmerung" performance which replaced it. It was fully as overpowering as the two previous ones—possibly even more so. The cast was the customary one save that Mme. Matzenauer replaced Mme. Homer as *Waltraute* and one of the *Rhinemaidens*. The great contralto makes a stupendous figure of *Waltraute* and her delivery of the mighty plea for *Wotan* is one of the most impressive episodes in the whole drama. Her enunciation was almost startling in its clearness in this scene. Before the opera began apologies were made for Mr. Griswold, who was suffering from a severe attack of tonsilitis. They were quite superfluous for the American baritone has seldom sung *Hagen* as well.

"Manon Lescaut" had its fourth hearing on Wednesday evening of last week. The audience was large and the cast the same as on previous occasions. The opera affords Caruso plenty of opportunities and this alone would insure it a prominent place in the répertoire. The tenor does not monopolize attention, however, for Miss Bori's winsome impersonation of the title rôle and Mr. Scotti's *Lescaut* are two notable examples of picturesque characterization as well as vocal models.

The "Bohème" performance on Saturday afternoon moved in the familiar groove, the

only change being in the impersonator of *Rodolfo*, Riccardo Martin replacing Caruso. He was in splendid voice and sang with warmth and fervor. Miss Bori, Mr. Segurola and Mr. Gilly carried off most of the remaining honors. Puccini's opera was preceded by the ever-delightful "Secret of Suzanne" in which Miss Farrar and Mr. Scotti scored heavily.

In the evening "Gioconda" was given for the benefit of the Italian Hospital. Caruso, Amato and Destinn assumed the leading rôles, which is equivalent to saying that the opera was ideally done. A very large audience was present.

A more than ordinarily beautiful performance of "Madama Butterfly" was given to the Monday night subscribers on the

23d. Perhaps it was the inspiring presence of Mr. Toscanini, who was conducting his first performance of the opera this season, and perhaps it was merely that all the performers were especially in the mood; at any rate, seldom if ever has *Cio-Cio-San's* unhappy story been more movingly unfolded. Apparently Mr. Toscanini had completely recovered from his indisposition of the previous week, for it seemed as though he gave peculiar devotion to Puccini's honeyed score. Geraldine Farrar's singing was a joy to listen to and there was an answering heart-throb to every poignant appeal of her acting. Messrs. Martin and Scotti and Mme. Fornia caught the prevailing spirit and did their very best in their familiar rôles.

## EMMY DESTINN'S UNIQUE POSITION IN OPERATIC WORLD

EMMY DESTINN is not one of the most recent additions to the Metropolitan Opera Company, but never has she commanded profounder attention than this year. The fact is that the great Bohemian soprano is now greater than she ever was before. She is to-day at the very summit of her powers and while there can be no question that she is bound to remain there for a long time to come it is really difficult to conceive how she could rise to greater heights than she has now attained. Those who periodically make it a point to lament the decadence of the art of singing should hear Mme. Destinn and then hang their heads in shame at the thought of having uttered such immeasurable foolishness while so peerless an exponent of vocal art is at hand to refute their theories.

Whether in Mozart, in Wagner, in Verdi or anything else Mme. Destinn commands the unbounded admiration not only of the layman but of the most discriminating and critical musician. For sheer beauty her voice is entrancing, while her art is of the rarest. Her versatility is such that she can sing with equal success the passionately dramatic music of "Aida" and the grave and classically pure music of the "Magic Flute." The famous soprano is an ideal Mozart singer—a rare thing these days.

Mme. Destinn has at her command a far

greater number of rôles than she has the opportunity to sing at the Metropolitan. Indeed, she has already expressed regret that she is limited to some seven or eight parts in New York. Instead of singing only about twice a week she would enjoy singing three or four times, as she does in Germany.

Owing to her extreme caution with regard to her voice Mme. Destinn scarcely indulges in any outdoor exercise whatsoever during the Winter months. She regrets this enforced seclusion, however, and makes up for it during the Summer months when she is accustomed to walk and climb for whole days at a time regardless of weather conditions.

The singer imparts the spice of variety to her life by literary activities and otherwise. Her home in Prague is adorned with innumerable valuable antiques, which she has been collecting for years. She takes delight in writing plays, poems and librettos. Unfortunately she refrains from publishing them, averring that they do not conform with her ideals when finished. Though a thorough musician (she was a skilled violinist before her father expressed his wish that she take up singing) she does not compose. "Heaven save me from adding anything more to the quantity of bad music composed by women," she once exclaimed, when asked why she did not try her hand at composition.

**RETURN  
OF  
MISCHA  
ELMAN**

**January 1914**

Special Tour of Eleven Concerts with the

**N. Y. Philharmonic Orchestra**

**Commencing January 1st, 1914**

and to fill the many engagements impossible this year owing to his season being completely booked.

FOR CHOICE OF DATES  
COMMUNICATE AT ONCE WITH

**Wolfsohn Musical Bureau**  
1 West 34th St.  
STEINWAY PIANO USED

New York City

—Photo by Mishkin.

## A CURE FOR BAD MUSICIANS

The Disgrace Flute ("Schandflöte") of Old Nürnberg an Efficacious Means of Correction That Modern Concertgoers Might Like to See Resuscitated—A Suggestion for Its Application—Relieving the Public and Critics of Punishment and Bestowing It Where It Belongs—Criticism as the Present-day Nürnbergers Practice It—An Exceedingly Musical Town

NÜRNBERG, NOV. 30, 1912.

DEAR MUSICAL AMERICA:

A visit to this quaint old Bavarian city, regardless of the nature of one's business, is scarcely complete without at least a cursory inspection of some of its shops which, at this season of the year, when preparations for the appearance of the "Christkindl" are in full sway, present an especially enticing front.

"Lebkuchen gefällig?" is the usual greeting of the trim fräuleins in the scores of confectioners' shops where gingerbread and spiced cakes of every description are invitingly displayed.

On my first wandering expedition I entered one of the numerous places whose show windows are crowded with talking and walking dolls and mechanical toys.



The Disgrace Flute—Form of Punishment Dealt Out to Bad Musicians in Mediaeval Days in Nürnberg

Being at once sized up as an American, I was thus addressed by the bowing and smiling shopkeeper:

"Guten tag, sir! You looking for dogs, yes? See, here I haf de leedle *Puppe*. He schpeak de English yust so gut as me. Und dat von dere he talk, und dis von he singks. Oh, how he singks! Yust so pieciful als Teddy Carussovel! How many price you like to pay?"

Realizing finally his folly in hoping to get even *one* price for his talented *Puppe* from a wandering musician, he forthwith proceeded in the blunt German manner to ply me with questions in an effort to discover in what I might be interested.

"Museek? You like to know how it is vit die museek in Nürnberg? Den you come vit me. Mein freund, Professor M., in the Spital-Platz, he knows it all."

At the hotel only an hour before I had been confidentially assured by an American business man, who for several days had dutifully followed his wife and daughter from one antique shop to another, that so far as he could make out, Nürnberg offered little of interest to a stranger outside a lot of "wuthless" rubbish in its museums, windowed garrets, a "rat" house under which are some dungeons, and the back of the house "that shoemaker chap by the name of 'Sacks' who wrote verses and gave singing lessons on the side."

According to the "Professor," however, who, by the way, proved to be a typical old-fashioned music master with a long, shiny coat, gold rimmed spectacles and flowing mane, this old town, while still quite mediaeval as to its appearance and some of its customs, nevertheless was as advanced in matters musical as any other city of its size in the empire. It supports twenty-

one choral societies, one of them a "Hans Sachs Gesangs-Verein," two concert orchestras, three military bands, musical clubs, chamber music societies, and finally one of the most modern and handsome opera houses to be found in Germany.

"And if you are of the impression, perhaps," continued my truly well-posted and witty informant, "that we are lacking in the evils which are evidently unavoidable in a respectable musical community, just run your eye over that."

### A Ruthless Critic

"That" proved to be anything but a "kindly report" by a caustic and imaginative critic on the capabilities of some recently engaged singers at the local opera house. It read:

"Our newly engaged dramatic soprano, Frl. K., is not lacking in voice and schooling so much as in true dramatic style, and we often wish that she were in Hellerau with Dalcroze. The heroic baritone, Herr D., as *Hans Sachs*, *Telramund* and *Obert Chabert* sings most acceptably. But the acquisition of Frl. L. is a disastrous blunder; a fat *Eva*, and a mushy *Eva*, whose singing is one continuous tremolo. In short, an example of crudity which we should refuse to tolerate. Likewise the insipidly vibrating and snivelling tone of the new lover, Herr F., gets on ones nerves; etc."

With a twinkle in his eye, the old professor continued: "Perhaps these singers deserve such treatment, in which case they may thank their lucky stars that they were not appearing in Nürnberg in the good old days when offenders against the laws established for the common good of the community were publicly humiliated. Bad musicians were looked upon as a public nuisance in those times."

"Up there in a room of the Pentagonal Tower on the Castle Hill you may still see in the large collection of implements of torture used in the mediaeval days a 'Schandflöte' (Disgrace-flute), an iron imitation of the ancient flute to which was an iron band which locked round the neck of the victim. The fingers were likewise secured into place on the pseudo instrument and the disgraced musician placed on exhibition in a public square where, according to the pictures we still have, he became the butt for the taunts and mockery of every passer-by."

What a sensitive ear those dear old people had away back there in the days long before Handel and Bach! And in what a refined manner punishment was meted out to those who ventured to play a wrong note in public!

### Uses of the "Schandflöte"

It is somewhat surprising that in their lengthy discussion of ways and means to discourage the appearances of the hordes of ungrateful and unripe players and singers who year after year invite their biting sarcasm, the Berlin critics have overlooked the "Schandflöte." The revival of this efficacious system of weeding out the undesirable musicians would have far-reaching effects, to be sure.

Firstly, most of the concert directors, the only real gainers at present, would be forced to display "to let" signs in their office windows. Secondly, the concert halls, with possibly one or two exceptions, would be fairly certain to convert themselves into moving-picture theaters. Thirdly, the world would take a tremendous leap forward—or would it be backward?—because of the new flow into its various industrial channels of the energies and thought of thousands of "fearfully and wonderfully made" men and women who needed but the sickening thought of the "Schandflöte" to bring them to a realization of the fact that, unless one is mighty well qualified, music is certainly a thankless and unedifying profession in which to be engaged nowadays.

And, lastly, what a relief it would be to the overworked critic who is the only person really obliged at present to attend the often painful experiments of misguided youth and indiscreet maturity!

But to return to my Professor and his merry twinkle,

It seems that he was at one time employed as a competitor at the Paris Grand



The Municipal Opera House in Nürnberg

Opéra. In that capacity he came into personal contact with the most celebrated singers of the day. Among those permanently engaged at that opera was the tenor Fellier, who was particularly famous for his beautiful high tones.

"But those same high tones which thrilled us night after night were dealt out with the greatest mental anguish," laughed my host.

"We have a way here of classifying tenors which you will appreciate. We say: 'Dumm, dummer, am dummen, Tenore!'"

"This one easily qualified, for of all the extravagant hallucinations under which the great bulk of opera singers are known to labor, his was by far the most novel."

### The Vanishing High Notes

"We had been observing for some time that in his practise and at rehearsals he never sang a note full voice if it happened

to be above G in alt. It was also noticed that after every performance he would talk to no one until after he had carefully made an entry in a note-book which he always carried with him.

"Our curiosity, as you may imagine, was at a high pitch. Finally one of his colleagues in an effort to learn the secret of the note-book jokingly accused the tenor of furnishing the newspapers with information of an uncomplimentary nature against him and the other singers.

"Ah, if it were only *your* approaching doom that I am recording in my little book," he replied with feeling. "But unhappily for me, it is my own. My physician assured me a few months ago that I had just 10,000 full tones above G in alt left in my voice! It is terrible! Just to think, after I check off the forty-three I have to sing to-night, I will have only 8,761 left!"

Yours, DER WANDERER.

## PHILADELPHIA GIVES ELMAN FULL HOUSES

### Advanced Maturity Found in His Playing with Stokowski Orchestra

PHILADELPHIA, Dec. 23.—After a week's absence in several Western cities, the Philadelphia Orchestra resumed its concerts at the Academy of Music last week, presenting a program which had a special attraction in the appearance of Mischa Elman as soloist. Mr. Elman, who was heard here for the first time this season on Friday afternoon, proved a magnetic drawing card at that concert and on Saturday evening, the audiences being as large as the Academy would hold, with a long line of eager applicants outside unable to obtain admission. The Young Russian violinist is extremely popular here, and that he is deservedly so was again convincingly demonstrated by the superb manner in which he rendered the beautiful Saint-Saëns Concerto in B Minor. Elman is still boyish in appearance and somewhat lacking in poise and grace in his deportment, but there is more maturity in a musicianly sense than when he was last heard here. On Friday afternoon he showed fine command of the instrument and an increase of power and virility.

The poetic quality is still the chief charm of Elman's playing, however, and while he exhibited superb technic and splendid brilliance in his performance of the Saint-Saëns concerto, the finale being given with thrilling effect, it was in the beautiful second movement, which was played with a tone of seraphic sweetness, that he most completely captivated his listeners. At the conclusion of his numbers the applause continued until he gave the Bach Air, which also was magnificently played. Even then the applause was kept up until he had returned to the platform about a dozen times.

Mr. Stokowski, as the orchestral part of the program, presented Schubert's C Major Symphony and excerpts from Berlioz's "Damnation of Faust" strongly contrasted compositions of great musical worth played in a notable manner.

A. L. T.

### Idealism in Cedar Rapids Program of Reinhold von Warlich

GRAND RAPIDS, IA., Dec. 12.—Musical idealism was expressed in the self-effaced program presented on December 6 by the young *lieder* singer, Reinhold von Warlich, ranging from early Italian and French songs through the old English, Irish and Scotch ballads, down to examples of the

modern art song. In the opening group Mr. von Warlich disclosed a mastery of nuance and of delicate effects, the musical content of the French songs being interpreted with fine emotional restraint. The singer's dialect was a notable feature of the Scotch songs, while each mood of the *lieder* and the songs in English was reflected with discriminating intelligence.

### MAESTRO FERNANDO TANARA of the Metropolitan Opera Company

Member of The Von Ende School of  
Music and of the Institute of  
Musical Art of New York

Teacher and Coach of the  
World's Greatest  
Artists:

Tamagno, Caruso, Bonci, Zenatello, Edmond Clement, Slezak, Martin, Jadlowker, Bassi, Karl Jörn, Geraldine Farrar, Emmy Destinn, Johanna Gadski, Alia Gluck, Frances Alda, Louise Homer, de Cisneros, Marie Rappold, Scotti, Titta Ruffo, Amato, Dinh Gilly, Ancona, Sammarco, Didur, de Segurola, Griswold, Rothier, Hinshaw, etc.

has opened a School of  
Bel Canto

where he will teach

Voice Placement, Classical Interpretation of Old and Modern Italian and French Grand Opera  
Thorough preparation for the Stage

Address:

Residence Studio, or Von Ende School  
Hotel Ansonia, of Music,  
New York City 58 W. 90th St.  
New York City  
or Institute of Musical Art  
Clarendon Ave., New York

JOSIAH ZURO

CONDUCTOR  
Formerly with Manhattan Opera House  
71 West 116th St., New York  
Tel 2583 Harlem

# Sensational Success of Putnam Griswold

IN

## "MESSIAH"



**N. Y. SUN,**

December 19, 1912

"Putnam Griswold has not previously been heard here in oratorio and he showed himself to be an artist in this field."

\* \* \*

**N. Y. WORLD,**

December 19, 1912

"Putnam Griswold was the artist of the evening. His endeavors were marked by authority, poise, fine vocalization and clear enunciation."

\* \* \*

**N. Y. EVE. SUN,**

December 19, 1912

"Putnam Griswold was easily the star of the solo quartette. The narrative of the 'Nativity,' for bass, was sung in a spirit of awe and mystery that deserved the following storm of applause from stage and hall."

\* \* \*

**N. Y. TELEGRAM,**

December 19, 1912

"Putnam Griswold's attractive personality and his striking dramatic style found marked favor with his listeners."

\* \* \*

**N. Y. GLOBE,**

December 19, 1912

" . . . The brilliant timbre of his voice is peculiarly appropriate to the famous air, 'The people that walked in darkness,' and he sang it really superbly."

**N. Y. JOURNAL, December 19, 1912**

"Putnam Griswold made his first appearance last night as a singer in oratorio here. As a singer he has that sure foundation of exceptional voice, exceptionally well produced, linked with breadth of intelligence and sensitive taste, that make it possible for such as he to sing in more than one style of music. The large audience became enthusiastic not at Mr. Griswold's outpouring of noble tone, but at the facility, flexibility and agility of his voice. Yet this was the least of his fine performance. He sang the recitations and arias with nicely adjusted color values and made Handel's music live with renewed vitality."

\* \* \*

**N. Y. MAIL, December 19, 1912**

" . . . In every detail he equalled his operatic achievements. His great, noble voice lent superb dignity and impressiveness to the phrases, which rolled forth as an organ empties its tone, vibrant, rich and of infinite beauty. Mr. Griswold is one of the greatest musical acquisitions that this country has made since the days of De Reszke. His English diction was flawless and his oratorio style majestic and finished."

Putnam Griswold announces his only NEW YORK Recital to take place at

**AEOLIAN HALL, AFTERNOON JAN. 27, 1913**

Management Loudon Charlton, Carnegie Hall, New York

**N. Y. TRIBUNE,**

December 19, 1912

"When Mr. Griswold and Mr. Beddoe sang there was occasion for rejoicing."

\* \* \*

**N. Y. AMERICAN,**

December 19, 1912

"Griswold and Beddoe score triumph in 'Messiah.' . . . The best feature of the interpretation was the admirable singing of Mr. Griswold and Mr. Beddoe."

\* \* \*

**N. Y. HERALD,**

December 19, 1912

"Putnam Griswold was received with much applause. His voice was full of deep feeling, and he sang with the majesty the rôle demanded."

\* \* \*

**N. Y. PRESS,**

December 19, 1912

"Considering his operatic training, Putnam Griswold carried out his task with unexpected success, resisting the temptation to force his nobly sonorous voice into dramatic exaggerations and using it with fine reserve and continuity."

\* \* \*

**N. Y. TIMES,**

December 19, 1912

"Mr. Griswold's voice was heard to excellent advantage."

\* \* \*

**EVE. WORLD,**

December 19, 1912

"Putnam Griswold, admirable artist that he is in opera, was a revelation as an oratorio singer. With a diction that was a delight and in fine sonorous voice, he sang with such fluency as to make it seem the easiest thing for anybody to do."

## WHEN THE OPERA STAR TRAVELS—FLASHLIGHTS TAKEN EN ROUTE



—Photo by Paul Thompson.

THE interchange of artists among the Metropolitan, Boston, Chicago and Montreal opera companies has greatly increased the amount of traveling that the leading singers must do. One reads of Mr. Zenatello singing in Boston today and a few days later reports from Chicago will tell of his appearance with

the Dippel forces. The flashlights reproduced above were made in Chicago and show, on the left, reading from left to right, Giovanni Zenatello, Carolina White and Maria Gay. The right-hand photograph shows Mme. Campanini, Cleofonte Campanini, Carolina White, Giovanni Zenatello, Mario Sammarco and Maria Gay.

## FIRST OF YULETIDE CHORAL CONCERTS

Musical Art Society Heard in Fascinating Program of Songs and Madrigals

The Yuletide spirit took possession of Carnegie Hall as early as Tuesday evening of last week, when the Musical Art Society of New York, Frank Damrosch conductor, gave its opening concert of the season. The usual items, befitting the season, figured conspicuously on the program, and there were also several part-songs which had the merit of being new. Of the former, excerpts from the "Christmas Oratorio" of Bach were the most important, while of the latter a new "Midsummer Song" by Frederick Delius was well worth an attentive hearing.

Musical Art audiences come early for their Christmas concert, for they know well that though the program gives no hint of it the evening is to open with the old folk-song, "Stille Nacht, heilige Nacht," and this year was no exception to the general rule. George Warren Reardon, baritone, sang the solo part in the second verse with beautiful effect. Toward the latter part of the evening Conductor Damrosch asked his audience's indulgence for a repetition at the close of the program owing to the fact that a great many requests had been handed him by persons who were delayed by a late train.

Palestrina's "Surge Illuminare," Eckard's "Presentation of Christ," Carl Riedel's arrangements of two German folk-songs and Hasler's "Agnus Dei" were the *a capella* contributions of the first part by Mr. Damrosch's choir, which is finer this year than ever before, owing, doubtless, to the addition of a considerable amount of new material. The folk-song, "In einem Kripplein lag ein Kind," was encored, so charmingly was it sung, with fine nuance and attention to detail.

It was judicious to present but parts of the Bach work, as it is far too long in its entirety. The difficult solo parts for baritone were taken by Mr. Reardon, who distinguished himself for his excellent interpretation of the recitatives, singing them with beauty of tone and authority. The short solos for soprano and tenor were sung respectively by Mrs. Harper and Mr. Shaw. The wonderful chorales were admirably sung by the chorus and the orchestra also did its part well, though a little more rehearsal would have made the lovely "Pastoral Symphony" more satisfying. Frank L. Sealy was the organist and performed in his usual capable manner.

Nothing that this chorus sings is finer than the "madrigal of madrigals," Orlando's "Matona Lovely Maiden" and the presentation given it on this occasion was noteworthy. Then came a *ricercari* "Cor mio, deh!" of Alessandro Scarlatti, giving the women singers a fine opportunity to display their smoothness of tone and their ability to sing intricate polyphonic writing quite as naturally as a simple two-part song.

The Delius song is original and beautiful. The composer, whom we in America know better through his orchestral "Brigg Fair" and "In a Summer Garden," has also

## PERSINGER SOLOIST WITH PHILHARMONIC

American Violinist Heard at His Best—Stransky Selects Popular Program

Few Philharmonic concerts of the present season have surpassed in the general attractiveness of their programs that of last Sunday afternoon.

Tschaikowsky's Fifth Symphony, of which Mr. Stransky is so eloquent and stirring an interpreter, opened the concert, while the remainder of the list comprised Grieg's two "Elegiac Melodies" for strings, Lalo's Violin Concerto, op. 20, and the "Blue Danube" Waltz, altogether a succession of offerings at once popular and musically of a high order. But even if the concert had been less significant from this standpoint it would still have gained distinction through the presence as soloist of the American violinist, Louis Persinger, whose first New York appearance with orchestra it was.

Lalo's Concerto is quite an unfamiliar work here, but it assuredly merits more frequent exploitation on the strength of its first and second movements, which combine to raise it to a much higher musical level than the more popular "Spanish Symphony." While not great music nor particularly individual in any sense, it is fluent, poetic, refined and at times suggestive of Massenet in its melodic suavity. The finale is empty and trivial. Without providing for ostentatious displays of virtuosity the work is, nevertheless, gratefully written for the solo instrument.

Mr. Persinger enhanced the favorable impression he had created at his *début* by giving one of the most ravishingly beautiful performances that it has been the good fortune of New York concert-goers to hear even in this year of phenomenal violin playing. Those who, as a result of the idea gained at his recital, had feared that his tone would sound unpleasantly

very decided ideas about vocal color-effects and he has put many of them into this short song which has every qualification necessary to become a favorite with choral societies. Two Bruch arrangements of the Scotch folk-songs, "Marion" and "Jocky and Jeany," were not as Scotch as they would have been if, for example, Stanford or Macfarren had done them, but they were delightful all the same. Brahms's "Abendständchen" and the superb "All' Meine Herzgedanken" were final numbers that brought to a close an evening of absolute music that has a place in the life of every community that stands for

small in the vast reaches of Carnegie Hall, were completely disillusioned as soon as he had played a half dozen measures. The young man, who stands in the foremost rank of native violinists to-day, combines as do few others the elegance, *finesse* and seductive charm of French style with a warmth of emotional utterance that is sincere, unaffected and entirely persuasive in its appeal. The quality of his tone is delicious in its purity and loveliness of color and his intonation and technic absolutely irreproachable. Mr. Persinger was recalled about eight times after the concerto.

Grieg's entrancing "Last Spring" and the poignant "Heart Wounds" were among the Philharmonic's sensations last season. They were admirably played last Sunday and warmly applauded. The immortal Strauss waltz was welcomed with every manifestation of delight. In playing such music Mr. Stransky is wisely defying the conventions of purists and heeding the wholesome counsel of such a master musician as Von Bülow, who sensibly advised conductors to vary their heavy symphonic fare with such *chefs-d'œuvre* of light music as Strauss waltzes. Mr. Stransky has retouched and amplified the instrumentation in a number of places and the orchestra played admirably, though it did seem at times a trifle afraid of compromising its dignity by giving this music with that straightforward swing and sharply defined rhythm that many hotel and restaurant orchestras accord it and which is, indeed, absolutely consonant with its spirit.

H. F. P.

Alice Eldridge Soloist with Hoffmann Quartet

BOSTON, Dec. 11.—The first of a series of chamber music concerts was given last evening by the Hoffmann Quartet, with Alice Eldridge, pianist, assisting. Two quartets, the D flat Major, Dohnanyi, and op. 77, No. 1, Haydn, and a piano trio, op. 8, B Major, Brahms, were played. The performance was marked by the usual unity and precision of the artists, and a distinctly musical conception of each movement. Miss Eldridge grasped the spirit of the Brahms music, giving it a most musically reading, and won the heartiest approval of the audience.

the cultivation of the highest in musical art.

A. W. K.

## THE von ENDE School of Music

58 W. 90th Street, New York City

A Distinguished School with a Distinguished Faculty including:—

### FERNANDO TANARA

Conductor Metropolitan Opera House; Teacher and Coach of Caruso, Farrar, Bonci, Tamagno, Gluck, Titta Ruffo, Gadski, etc.

### LUDWIG HESS

Famous German Tenor, German Lieder.

### ADRIENNE REMENYI

Authority on Voice Culture, French Diction, Style and Interpretation.

### SIGISMOND STOJOWSKI

Great Polish Pianist.

### ALBERT ROSS PARSONS

Dean of American Piano Pedagogues.

### VITA WITEK

Well-known Pianiste of Berlin.

### ANTON WITEK

Concert-master Boston Symphony Orchestra.

### HANS van den BURG

Holland's Foremost Composer-Pianist.

### HERWEGH von ENDE

Violin Pedagog, Teacher of Kotlarsky, etc.

### LOUIS STILLMAN

Piano Pedagog, Author, "Concentration in Technic."

### HARRY ROWE SHELLEY

Organist Fifth Ave. Baptist Church.

Catalogue Mailed on Application.

Address Dept. A

## GRISWOLD REPLIES TO ARTHUR NEVIN

**Eminent Bassoonist Considers "Poia" an "Unpleasant Episode" and Accuses Composer of Lack of Appreciation of Those Who, He Declares, Aided Him in Berlin Production**

In MUSICAL AMERICA last week Arthur Nevin, the American composer, whose opera "Poia" was produced two years ago at the Royal Opera in Berlin, answered, in a signed statement, certain allegations that had become current regarding the circumstances that attended the Berlin performance. He denied absolutely that the music was not original with him or that he had enjoyed undue privileges in the matter of having the work accepted. He took exception further to statements purported to have been made by Putnam Griswold, the eminent bassoonist of the Metropolitan Opera Company, in two published interviews. Mr. Griswold has answered Mr. Nevin's charges in the following letter:

JOHN C. FREUND,  
Editor of MUSICAL AMERICA.  
Unfortunately Arthur Nevin's attack

upon my veracity in your last issue necessitates a reply. Unfortunately, because Mr. Nevin and his "Poia" hardly merit so much notoriety.

"Poia" was, at best, a most unpleasant episode and, in my opinion, and the opinion of many of my colleagues in Germany, of infinite harm to American music and musicians abroad.

Relying to Mr. Nevin's remarks on a last year's interview in MUSICAL AMERICA, "insinuating collaboration of Herr Humperdinck in the scoring of his opera 'Poia,'" I can only reiterate that this *supposition* was general among musicians in Germany at the time of its production, though I candidly confess the opera showed little evidence of the influence of such a master mind as Engelbert Humperdinck.

The referred-to interview in MUSICAL AMERICA pertaining to Mr. Nevin said: "Such wonderfully beautiful stage settings I have seldom seen, no detail that could heighten the proper effect was missing. Nevin held matters back somewhat by not having certain orchestral parts ready in time, by not having others correct, and so on, AND IT WAS RUMORED that Humperdinck had to lend a helping hand in straightening out matters."

"There were several curtain calls after the first act, while after the second (and principal) only two; a faint effort was made for a third, and then, in addition to the singers, the composer and librettist appeared to acknowledge the applause; at this moment an American (presumably) up in the gallery whistled, since in America whistling is a sign of applause. In Germany, unfortunately, its significance is exactly the contrary, and so in a moment

there was a tumult. The house resounded with whistling and hisses, and then the Americans in the audience tried to stem the hostile current by vigorous applause. As for the critics, they attacked the opera in as mean and unseemly a fashion as possible."

The foregoing interview was simply a statement of facts *capable of proof*, and I fail to see the "insinuation."

As to the criticism of my *Times* interview, I have stated before that I was sadly misinterpreted by the interviewer, for, though the opera "Poia" was indeed feeble, my sympathy for a fellow American struggling for "recognition" abroad would have precluded a desire, on my part, to injure Mr. Nevin, even though his scant courtesy to the Americans who created some of the principal rôles in his "Poia" and who extended much encouragement and hospitality to the stranger in their midst, might have merited ill will.

The statement made to me personally, by Arthur Nevin during rehearsals, that the wonderful Indian pictures of W. McClinton had made such an impression on the German Crown Prince that he expressed a wish to see something of the kind on the Berlin stage, as being responsible for the interest in "Poia," coupled with corroborating statements in German newspapers of April 24, 1910 (*Deutsche Tageszeitung* and *Börsen Zeitung*), seem to me sufficient authority for my stated supposition of imperial protection.

As for the possible influence of the Kaiser in the matter I know nothing, but a significant sign was the conspicuous absence from the production of Count von Hülsen-Haeseler, the Intendant of all the Imperial theaters.

Furthermore, Mr. Nevin continues his lack of appreciation by not saying that, not only did Dr. Muck and Herr Oberregisseur Droscher labor most conscientiously to make sure success for this thankless undertaking, but that Florence Easton, the American soprano, arose from a bed of illness (an attack of appendicitis) and risked her life that his opera might not fail of its production.

I trust this will satisfy the remaining possible curiosity this affair may arouse, for the whole episode of "Poia," its production, its premature advertising and subsequent discussions and endless futile explanations are only a discredit to serious

efforts for a genuine, respected American music culture.

In conclusion, my personal feeling for Mr. Nevin makes no difference, but lovers of good taste have had enough of "Poia," and its too numerous denials and "explanations" may sound really suspicious at last.

Thanking you, in advance, and in sincere appreciation of your sense of justice and fairness to American musical endeavor, I am, my dear Mr. Freund.

Yours very sincerely,  
PUTNAM GRISWOLD.

Hotel Majestic,  
New York, Dec. 22, 1912.

### MUSICOLONISTS DINE

#### New York Musicians Plan Summer Homes in Rhode Island Settlement

Members of Musicolony, the Summer musical settlement founded by Dr. Franklin Lawson, to the extent of over 100, held their first dinner at the Roma Restaurant on Thursday evening, December 19. There were present many prominent artists, teachers, critics and others actively identified with music in its various branches.

The colony, which was founded as a Summer resort where musicians and their families might spend the season amid congenial surroundings, is located near Westerly, R. I., and has a tract of land with an unsurpassed beach over a mile long. The grounds include woods and lake and are eminently adapted to the needs of the Summer home. Roads are now being built and other improvements, such as an auditorium, casino, etc., are being planned and will soon be erected. Several members of Musicolony have already begun building bungalows and it is expected that the colony will have permanent residents next Summer aside from the many who will spend several weeks at the house now on the grounds.

The dinner, which was informal, was held for the purpose of developing the fraternal spirit among the members. During the evening many views of Musicolony were shown, to the great enthusiasm of the diners. Other dinners will be held during the season and it is quite probable that, with the impetus already given, most of the available space will be disposed of before the beginning of the Summer.

## VANNI MARCOUX

The Italian Baritone

achieved one of the GREATEST SUCCESSES of his career as a singing actor in the portrayal of the rôle of the Father at the premier of "LOUISE" BOSTON OPERA HOUSE, December 18, 1912. His work declared by critics to be a MASTERPIECE of SINGING and ACTING.

#### Press Reviews:

The best drawn part of the picture is the home of Louise, and the most pathetic character of the entire work is not the heroine, but the poor old slaving father. M. Marcoux runs in competition with the most eminent singing-actors of the world in his choice of rôles. As Scarpia he competes with Scotti, as the quadruple character in "Les Contes d'Hoffmann," he has Renaud as his competitor, and as the father of Louise he must contend against the memory of the beloved and unrivaled Gilbert. With all this memory taken into account his assumption last night was one that helped to carry the opera to the success which it undoubtedly attained.

M. Marcoux certainly touched his highest point in this assumption. His portrayal is a masterpiece. Altogether the first act, in which only Mme. Edvina, Mme. Gay and M. Marcoux and M. Clement appeared, has never been so well presented in America, we believe, certainly not in Boston.—Boston Advertiser, Dec. 19, 1912.

In aspect, in the homely content of the first act and in the griefs and furies of the final scene, he might have stepped upon the stage off the streets of Paris. The father's shrewd content with his workman's life, his joy of his own fireside, his affection for Louise, his peasant shrewdness and his bonhomie flowed out of Mr. Marcoux's singing in the first act. The broken spirit, trying to regain its old pride, its old routine, under the grief of disillusion and emptied life, the piteous tenderness and the blind anger toward Louise went to and fro in his tones in the final act. At his hands, the father was a very complete impersonation in the terms of music-drama.—Boston Transcript, Dec. 19, 1912.

It may be said at once that Mr. Marcoux's Father is one of the greatest impersonations which have been witnessed in years on the operatic stage in this city. This Father, an unspeakably tragic and pitiable figure, stands by the side of Mr. Marcoux's Golaud in "Pelleas et Melisande," and more than this can hardly be said. In the midst of an excellent cast this figure, dramatically speaking, towered head and shoulders above any other on the stage.—Boston Post, Dec. 19, 1912.

Mr. Marcoux was in his most effective form. His Father will take rank with his Golaud in "Pelleas" and his Athanael in "Thaïs."—Boston Journal, Dec. 19, 1912.

Yet, great as is her part, one could on leaving the house have no other than Marcoux first in mind. It was a new part for him for his Boston admirers and must stand comparison with notable predecessors. Still he has no cause to bend the knee to any. His acting and singing were of the highest. It was exceptional and easily crowns a remarkable record.—Boston Traveler, Dec. 19, 1912.

Mr. Marcoux's impersonation of the Father was artfully composed. There was the Parisian workman of the better class to the very life, with his pride in his work, his idolatry of his daughter, his stubborn prejudice against all who did not work with their hands. And throughout the opera in the homely scenes, in the tender episodes, and in his rage and despair, he showed himself the accomplished actor whose speech was song.—Boston Herald, Dec. 19, 1912.

Mr. Marcoux has an admirably composed study as the father. He has even supplanted illusion with reality. The makeup is complete, a portrait of itself. Bodily he persuades the age at every movement of the bent, wearied body, which in a moment of boyish glee, exults cumbrously in the dance, to the sputtered remonstrance of his spouse.—Boston Globe, Dec. 19, 1912.

Vanni Marcoux added another to the list of his remarkable interpretations as the father of Louise. The gentleness, the love and the hopelessness of that good old man were faultlessly delineated, and the music of the part well sung.—Boston American, Dec. 19, 1912.

M. Marcoux certainly touched his highest point in this assumption. His portrayal is a masterpiece. Altogether the first act, in which only Mme. Edvina, Mme. Gay and M. Marcoux and M. Clement appeared, has never been so well presented in America, we believe, certainly not in Boston.—Boston Record, Dec. 19, 1912.

## HAMMERSTEIN WILL DEFY METROPOLITAN

[Continued from page 1]

time adequately support more than one opera house for grand opera.

"When grand opera was being given both at the Metropolitan and at the Manhattan Opera House, New York was offered more opera than it could support, with the result that both Mr. Hammerstein and the Metropolitan Opera Company lost money. Accordingly, when three years ago the Metropolitan Opera Company decided to join Mr. Stotesbury and his associates in the purchase of Mr. Hammerstein's Philadelphia Opera House and his scenery, costumes and other equipment, with a view to organizing a company which would give grand opera in Chicago and Philadelphia, it was made part of the arrangement that Mr. Hammerstein should agree not to re-enter the grand opera field in New York for a period of ten years, because it was manifest that his re-entrance would mean a repetition of the previous losses to all concerned. Mr. Hammerstein recognized the fairness of this position in the public statement which he made at the time, in which he said:

"As a result of four years' experience Mr. Hammerstein finds that the production of opera on the scale on which it has been his ambition to produce it has become increasingly difficult year by year. The exacting of the artists, musicians and others brought about by the rivalry between the two opera houses have grown almost beyond control and have been the occasion of such advancing prices that notwithstanding the generous patronage accorded by the public and the liberal prices which have been willingly paid each of the houses has been face to face with a deficiency.

"Mr. Hammerstein is satisfied that it is in the interest of the operagoing public that these exactations shall be kept within bounds unless we are to be deprived of opera, and that the only way to accomplish that purpose is to have one opera house instead of two. As the Metropolitan company has what amounts to a subsidy through its stockholders it can perhaps better fulfill the public need."

#### May Give It at Metropolitan

"The directors of the Metropolitan Opera Company hope that the time is not far distant when grand opera can be given in English either at the Metropolitan or by some other enterprise adequately equipped for the purpose. Indeed for some months negotiations have been in progress looking toward the production of grand opera in English at the Metropolitan on a basis which would avoid conflict with the present system of opera in Italian, French and German. But the directors are convinced

that at the present time the public would not adequately support both the Metropolitan company and such an enterprise as Mr. Hammerstein has in view. Even with its enormous success of last year the Metropolitan company made practically no profit and better financial results are not expected for the current year. Accordingly any considerable diversion of patronage to another opera house would inevitably mean corresponding losses to the Metropolitan Opera Company, and that would in time entail a reduction in expenses and in the scale of the production. The directors therefore feel that for the present the cause which they have at heart can best be promoted by not granting Mr. Hammerstein's request."

#### Mr. Hammerstein's View

Mr. Hammerstein's view of the situation was expressed as follows:

"If the press and the public give me sufficient evidence that they want me to give grand opera in English I will do it. There are certain features of my contract which, when made public, will show that in case I should give opera in English it will not be considered a breaking of my contract. But the press and the public must support me.

"My scheme of giving grand opera in English in other cities and building opera houses will go on just the same, but, of course, New York would have been of great value as a working base. I do not think that any singer could sing in English without months of preparation, and it would be my desire to found an institute in connection with my opera house where singers could be taught to sing in English. I certainly do not propose to give grand opera in English for the purpose of gain; I don't need any money. I did not bring my project before the Metropolitan people as a business proposition.

"I won't say now what step will be taken to test the matter in the courts," Mr. Hammerstein added later. "But even if the contract is upheld I will see to it that English grand opera is given in New York. There is nothing in the contract which prevents my giving my services gratuitously to any enterprise under which English opera may be produced."

Carnegie Lyceum (7th Ave. & 57th St.)  
SUNDAY, DECEMBER 29, 1912, 3 P. M.  
SONG RECITAL  
**CLARA SVENON, Soprano**  
songs in five languages  
Assisted by  
**SARA GUROWITSCH, Cello, and**  
**HERMANN SPIELTER, Piano**  
Management: Dr. M. WINTER, 45 W. 34th St.  
Tickets at Carnegie Lyceum & M. Winter's Office.

## ECHOES OF MUSIC ABROAD

D'Albert Out for Record as Most Prolific German Opera Composer—Nijinsky to Create Biblical Character in Richard Strauss's New Ballet—Director Gunsbourg, Ignoring Bayreuth Threats, Will Produce "Parsifal" at Monte Carlo Next Month—Seventeen American Composers Represented on Germany's Concert Programs Last Season—Ysaye Now "Maître de Chapelle" to Belgian Court

NOT content with being out for a divorce record, as it would appear, Eugen d'Albert seems determined to smash all German records for opera productivity as well. Neither his renewed activity on the concert stage nor the gentle and innocent diversion of juggling his matrimonial status can hamper the flights of his creative imagination, and now with his newest complete work, "The Chains of Love," barely launched he has taken in hand still another subject for the lyric stage. This time his collaborator is not Rudolf Lothar, who dressed up "Marta of the Lowlands" for him as "Tiefland" and who forged "The Chains of Love" for his musical treatment. "Sirocco" is the name of the new toy, for the book of which Carl von Levetzow and Leo Feld are responsible.

Meanwhile, the ominous *motif* of the exit of the fourth Mrs. d'Albert falls athwart the orchestration of the d'Albert domestic opera in the most ultra-modern dissonance. Next!

\* \* \*

OF special interest to the musical wing of the regular army of American seekers after Continental diversion next Spring will be the Paris *première* of Gustave Charpentier's "Julien." Director Albert Carré has now decided to make it the closing novelty of the season at the Opéra Comique instead of producing it immediately after its first performance anywhere at Monte Carlo. For the name part Charles Rousselie, who will create it likewise at Monte Carlo, has been engaged, but the appearances at the Opéra Comique of this tenor, who was engaged away from the Opéra by Heinrich Conried for one indifferent season at the Metropolitan, when he was overshadowed by the new Charles Dalmorès at the opening Manhattan, will not be limited to the new Charpentier opera, as the fact that his contract covers all of April, May and June must indicate. Since his brief New York experience Rousselie has gradually come to be looked upon by his compatriots generally as their foremost Wagnerian tenor.

Directors Messager and Broussan have now arranged the schedule of the novelties they are to give at the Opéra during 1913. In January André Gailhard's "Le Sortilège" will lead all the rest, with Mlle. Mérentié and Lucien Muratore as the exponents of its principal rôles. After a February novelty-less March will have "Scénio," the new work by Bachelet. The season's climax of speculative interest will be centered in the April feature—the *première* of Debussy's version of the "Crimen Amoris" of Charles Morice, which is to be followed a month later by Wolf-Ferrari's "Jewels of the Madonna," after the return of Mary Garden and Charles Dalmorès, who will be the *Maliella* and *Genaro*, respectively. Then the directors will rest on their répertoire until after the new season has opened and October brings Salvayre's "Onesta," with Gabriel Dupont's "Antar" in view for November. Finally, on January 2, 1914, the Opéra will have "Parsifal" for the first time, with the tenor Franz, Maurice Renaud, Lucienne Bréval and Delmas as its chief interpreters.

Meanwhile, Director Raoul Gunsbourg has made himself anathema to Wagner headquarters by his determination to produce "Parsifal" at Monte Carlo in French during the annual Winter season in the Prince of Monaco's city, shortly to open. Threats from Bayreuth of recourse to the law to baffle his project, should he persist in it, appear to have been without effect. To *Le Temps*, which asked him what he was going to do about it, he replied with the formal statement: "We shall give 'Parsifal' on the date fixed for it, January

23, 1913, at Monte Carlo, and this is entirely in conformity with the law and the conventions of the treaty of Berne."

In any case it would not be a Monte

essentially intimate character of his score. Then the Opéra Comique was to have it, but when Director Carré found it was necessary to engage Mme. Bréval for the name part, in accordance with the promise given to that singer by the gallant composer at a banquet, he backed out, with the result that the Paris public has been regaled since with an exchange of letters between M. Fauré and the director which once more point the irony in the fond delusion that music softens manners.

\* \* \*

FOR his projected ballet depicting the Biblical incident of Joseph's encounter with Potiphar's wife—Mme. Potiphar as a French periodical with a disconcerting access of propriety refers to that improper lady—Richard Strauss already has his eye on Nijinsky, having heard, doubtless, ample particulars of the famous Russian dancer's

who has been at the head of the Louvain School of Music, is described by *Le Ménestrel* as "an artist of real worth, a talented composer and a capable administrator." His opera, "Edenie," was one of last Winter's successes at the Flemish Opera in Antwerp and it is supposed that his new Brussels appointment will open the doors of the Théâtre Royal de la Monnaie to him.

The better-known composer, Paul Gilson, who also was a candidate for the position left vacant by Tinell's death, is to receive a compensation prize in being made general supervisor of schools of music for all Belgium.

According to Ernest Closson, in the International Musical Society's *Monthly Journal*, the Belgians depend to an extraordinary degree upon State initiative and support in their musical enterprises. The country has in proportion to its area, which is less than that of Massachusetts, an enormous number of music schools—four royal conservatories at Brussels, Liège, Ghent and Antwerp; two communal conservatories at Bruges and Mons, and some eighty minor institutions.

State-aid pervades the system and, as a consequence, in outside teaching even an accomplished artist is glad to get sixty cents for a lesson. The public taste is sound and eclectic. Professional puffing is discredited. The *renaissance* movement, for reviving ancient music, has little vogue. And the numerous choral societies are recruited almost entirely from the masses.

\* \* \*

SOMETHING new in program music is reported by the London *Daily Telegraph*. It is an "Inno dei Giornalisti" (Hymn of the Journalists) and is the work of a Neapolitan composer named Raffaele Caravaglio, who wrote it for the opening of a new Press Club building in Naples. The music is described as realistic in its reflection of "the daily work, the fire, fervor and enthusiasm of the active and able journalist." Why not a tone-poem there for Richard Strauss?

The same source suggests that a description of a performance by a Burmese orchestra recently contributed to the Journal of the Alexandra Palace Choral and Orchestral Society bears a strong resemblance to an account of a new work by Arnold Schönberg. The playing of the "orchestra" in question "sounds like a mixture of badly tuned, broken-winded bagpipes, the stifled groans of a sufferer from nightmare, an expiring pig, and a couple of fat men falling downstairs."

\* \* \*

WITH a pianoforte octave of fifty-three tones in various fractions an American resident of Berlin is credited with having "greatly excited" musical and scientific circles in Germany. At any rate, two of his fellow-countrymen, fresh from a sojourn in the Kaiser's capital, have taken highly carbonated reports of his invention across the Channel to England.

"The inventor," they told the London *Evening Standard*, "is Arthur Fickinscher of San Francisco, who has constructed a pianoforte keyboard which many eminent musical authorities believe will change the entire system and understanding of modern music. The keyboard is for instruments of pure tuning, instead of the customary system of tempered tuning in use since Bach's time."

"Instead of twelve notes to the octave there are fifty-three, which in theory at least has always been the ideal number. It has been considered impracticable, however, for a player to manipulate so many, though some systems more nearly meeting modern requirements than the twelve-note system has been often suggested.

"Mr. Fickinscher claims that any lesser number of notes would be but small improvement upon the present system. His keyboard simplifies the difficulty because the technique is identical in everything. The reaches and fingering for all diatonic intervals throughout the tonalities are about the same as on the present keyboard. In the key of A flat, for instance, the pianist would almost immediately play simple diatonic compositions written in A flat, or any other key, by retaining the

[Continued on next page]

**MORATTI**  
School of Bel Canto  
For four years the only assistant of the late  
G. B. Lamperti  
BERLIN, MOTZSTRASSE 53

**Concert-Bureau Emil Gutmann**  
Central Office: BERLIN, W. 35 Carlsbad 33. Cable: Konzertgutmann. Branch Office: MUNICH  
Business Connections in all Countries  
Representing all celebrated Artists and Societies  
Arrangements of Festivals, Concerts, Tours in all  
European Cities—Negotiations for engagements  
DISTINGUISHED CONCERT MANAGEMENT

**KING CLARK STUDIOS**  
Kurfürstendamm 63 Berlin

Cable Address: "Kingark" Berlin

MME. HILDEGARD HOFFMANN  
ORATORIO and JOINT RECITALS with  
Mr. Henry Holden

**HUSS**

Recitals and Piano Instruction

Soloist with New York Philharmonic and Boston  
Symphony Orchestra, Kneisel Quartette, Etc.  
Studio, Steinway Hall Address, 144 E. 150th St., N. Y. City



**MAX JACOBS**  
Violinist  
Concerts, Musicales, Instruction  
The Max Jacobs Quartet  
Studio: 15 W. 91st St., New York  
Tel. 6144 River.

**VICTOR HARRIS**  
TEACHER OF SINGING  
In all its branches  
THE BEAUFORT 140 West 57th Street  
Telephone, 3653 Columbus

**WALTER S. YOUNG**  
TEACHER OF SINGING  
Choirmaster, St. Luke's Church, Montclair, N. J.  
(Since 1896)

Studies: 801-802 Carnegie Hall, N. Y. Tel. 1350 Columbus  
Res. Studio, 9 Frances Place, Montclair. Tel. 264-1

**GILBERTÉ** Tenor Composer  
HALLETT  
NEW TWO ROSES (2 Keys).  
SONGS AH! LOVE, BUT A DAY.  
FOREVER, AND A DAY.  
A MAIDEN'S YEA AND NAY.  
TO BE HAD AT ALL MUSIC SHOPS  
Address: Hotel Flanders, 133 W. 47th St., N. Y.

**PROSCHOWSKY**  
Vocal and Operatic Training  
61 Guntzelstrasse, Berlin, Germany

**ELIZABETH Clark-Sleight**  
817 WEST END AVENUE  
NEW YORK  
TELEPHONE 9180 RIVERSIDE

**ETHEL CRANE**  
SOPRANO—Oratorio, Recitals, Concert  
Available Sundays Telephone 7211 Columbus  
321 West 55th Street NEW YORK

**GUILMANT ORGAN SCHOOL**  
DR. WILLIAM C. CARL, Director  
Send for Catalog  
44 WEST 12th STREET, N. Y.

**FREDERIC WARREN**  
TENOR  
Four Years Pupil of JEAN DE RESZKÉ  
Voice Production  
BERLIN W. NÜRNBERGER STR. 25

**Mable Sharp Herdien**  
SOPRANO  
Oratorio and Recitals  
Phone Edgewater 7252. 5132 KENMORE AVE., CHICAGO

**FLORENCE McMILLAN**  
Coaching in  
OPERA—ORATORIO—SONGS  
ACCOMPANYING  
226 W. 129th Street, New York  
Tel. 4870 Morningside

**ADELAIDE GESCHEIDT**  
DRAMATIC SOPRANO—Oratorio—Concert—Recital  
INSTRUCTION IN SINGING  
Practical Science of Voice Culture  
The Art of Psycho—Physiology in Song  
Studies No. 817 Carnegie Hall, New York Tel. 1350 Columbus

**BORIS HAMBOURG**  
THIRD AMERICAN TOUR

## ECHOES OF MUSIC ABROAD

[Continued from page 9]

fingering and hand-setting (sic!) of that key. Mr. Fickinscher's keyboard, you must understand, consists of an inclined bank of keys, vertically arranged, about ten deep. The keys are the width of the ordinary black keys of pianos now used.

Owing to this arrangement the playing of fast passages can be adjusted more simply than on the ordinary keyboard, as it then becomes not a question of absolute acoustical purity but of convenience. The great advantage to musical art, of course, will be that all beautiful overtones and relationships now impossible can be used in their purity, and harmonic as well as melodic freedom will have been achieved, instead of being crippled and having to submit to the conventional system of twelve tones."

If you don't quite comprehend all this after a first reading, or a fourth, or a fifth, for that matter, it may bolster up your tottering self-confidence to know that no one else has done so thus far, either.

**I**NOCULATED with the statistics germ, a resident of Giessen—Challier by name—has assiduously conned the programs of last season's concerts throughout Germany until he has found that at the 2,440 concerts given during the 1911-12 music year in his country 15,512 compositions, in all, were performed, which were fairly evenly divided between home and foreign industry. To be accurate, 7,533 were of German and 7,779 of foreign origin, the home-grown composers represented numbering 374 and the foreign, 604. This seems to prove a cosmopolitan taste, but the *Musical News* points out that inasmuch as Austrians, albeit really Germans, were reckoned as foreigners the division is not so equal as appears at first sight.

One of the most interesting facts divulged by Herr Challier's statistics is that works by 17 American composers were performed 32 times; it might be still more interesting if we were told who the seventeen were. Forty-one English composers had 143 hearings; while 26 Dutchmen had 77; 25 Danes had 85; 51 Belgians had 197; 10 Norwegians had 261; 98 Frenchmen had 899; 94 Italians had 542; 136 Austrians had 4,194; 10 Poles had 470; 36 Russians had

### WANTED ONE-MAN "MESSIAH"

**Curious Request Received by Leon Rice on His Western Tour**

Leon Rice, the New York tenor, who has been in the West in quest of better health, has now improved to such an extent that he has started his concert work. He gave a series of three song recitals (largely by American composers) in Bellingham, Wash., last week, and, though scheduled for but two appearances, remained for a third night at the request of more than a thousand persons who attended the second concert.

Mr. Rice asked his hearers to let him know their favorite songs and told them that he would make the last, as far as possible, a "special request" program. During one day of the week he received more than two hundred requests, all of which (save one) gave evidence of a high musical appreciation. The one referred to came from an old lady who asked him if he would sing Handel's "Messiah." When Mr. Rice asked her how much of it she wanted him to sing, she replied very enthusiastically, "Why, all of it, of course." He told her that he had it all with him, but that his oratorio society was in New York City.

Mr. Rice expects to spend the Winter on the Coast, gaining strength and giving occasional concerts. After appearances in Seattle, Mr. Rice and his wife will go to Tacoma for three concerts.

**Alice Nielsen Sings Modern Program in Omaha**

OMAHA, NEB., Dec. 13.—Alice Nielsen appeared in recital yesterday evening under the management of Evelyn Hopper, completely capturing her audience by her beautiful voice and personal charm. Her voice is one of rare purity and she excelled in enunciation, while her interpretations were characterized by good taste. Her program was made up chiefly of modern compositions and gave latitude for the wide variety of the artist's work. Fabio Rimini supported her satisfactorily at the piano.

E. L. W.

**'CELLIST**  
Returns to  
America 1912-13  
Concert Direction  
M. H. HANSON  
437 5th Ave., N. Y.

443; 28 Swedes had 160; 17 Swiss had 75, and 8 Spaniards had 37. The outstanding feature here, apart from the Austrian showing, is the popularity of certain French, Italian, Russian, Polish and Norwegian compositions.

Of individual composers most frequently played Beethoven stands first with 1,268 performances, Brahms running him a close second with 1,241. Then follow Schubert with 847, Schumann with 770, Bach with 603, Wagner with 593, Mozart with 498, Richard Strauss with 395, Chopin with 391, Hugo Wolf with 376, Max Reger with 294, Haydn with 280, Mendelssohn with 234, Tschaikowsky with 204, Gustav Mahler with 180, Saint-Saëns also with 180, Dvorak with 178, Grieg with 160, Debussy with 148, Berlioz with 134, Handel with 122, Loewe with 109 and Cornelius with 81.

From the fact that the classics are in an overwhelming majority it is once more evident that the musical German is pretty steadfast in his adherence to the music of composers who have won an assured position.

**C**HORISTERS at Old World opera houses may have to be content with paltry remuneration, but they have little reason to fear that it, such as it is, will be inaccessible to them when the bloom of youth has been scraped off their voices, for they are permitted to grow old in the service, especially at institutions under royal or ducal control. After being a member of the chorus at the Vienna Court Opera for forty-seven years Thomas Koschat has just retired. His association in a modest capacity with the Austrian Emperor's Opera for a record number of years is not his principal claim to distinction. As a composer of patriotic songs Koschat has made a name for himself among his people.

**T**HE \$2,000 offered by the Vienna Society of Music Lovers for the best new choral work submitted in a competition instituted by the society by way of celebrating its hundredth birthday, has been awarded to the Vienna composer Karl Prohaska, one of the professors at the Imperial and Royal Academy of Music. His prize-crowned work is a setting of Klopstock's "Frühlingsfeier." J. L. H.

### WORCESTER CONCERTS

**Matzenauer-Kreisler Joint Recital Principal Event—County Festival Loss**

WORCESTER, Dec. 20.—The second of the series of Ellis course concerts given in Mechanics Hall last night was the best of the many excellent programs provided by that course in this city. Mme. Margarete Matzenauer, of the Metropolitan Opera, and Fritz Kreisler, violinist, were the soloists, with Carl Lamson an efficient accompanist. Both Mme. Matzenauer and Mr. Kreisler were newcomers to Worcester, but they were most cordially received and obliged to respond to many encores.

The Worcester County Music Association, at its recent annual meeting, reported that a loss of more than \$1,000 was sustained at the last music festival. The loss was met by the balance in the treasury and it was not necessary to call upon the board of guarantors, as was the case last year. Dr. Arthur Mees was again elected conductor of the choral forces of the festival and the entire board of officers was re-elected for the coming year as follows: President, William H. Cook; vice-president, J. Vernon Butler; secretary, Harry R. Sinclair; treasurer, George R. Bliss, and librarian, Luther M. Lovell.

The third of the series given by the Mechanics Association on Monday night brought the Kneisel Quartet. This was the first visit of the quartet for some years and it was entirely successful. M. E. E.

**Metropolitan Stars and Ysaye at Bagby Musicale**

For the third of the musical mornings by Albert Morris Bagby this season and the 199th of the series at the Waldorf-Astoria, the artists were Lucrezia Bori and Dinh Gilly, of the Metropolitan Opera, and Eugen Ysaye, the violinist. The singers were in splendid voice and Mr. Ysaye again showed himself the master that he is. Arthur Rosenstein and Camille Decreus were at the piano, and Frank L. Sealy played the organ accompaniment for Vitali's "Chaconne" as played by Mr. Ysaye.

## SECOND MIXTER

SONG RECITAL AND DOLLS OPERA  
At the Bellevue-Stratford Hotel, Phila., Pa.  
JANUARY 2, 1913, AFTERNOON  
Tickets, \$1.00 At Ryans

For Terms and Dates Address: 819 S. 48th St., Philadelphia, Pa.

## LECTURE RECITALS

AMERICAN PROGRAMS  
CLASSIC PROGRAMS  
CHILDREN'S PROGRAMS

**CHARLES C. WASHBURN**  
Address, Care Musical America  
505 Fifth Ave., New York

**THOMAS N. MAC BURNIE**  
BARITONE—Voice Production, Song Recitals  
Three Years Assistant to FRANK KING CLARK

Suite 608-609 Fine Arts Building CHICAGO  
'Phone, Harrison 6880

## WALTER L. BOGERT

President of N. Y. State Music Teachers' Association  
BARITONE—TEACHER OF SINGING  
Lectures and Recitals

130 Claremont Ave., New York Tel 291 Morningside  
After Oct. 1st, Aeolian Hall, West 42d Street

**CLARENCE DICKINSON**  
Concert Organist  
Organist and Choirmaster the Brick Church and the  
Temple Beth El  
Conductor Mendelssohn Glee Club

**Lucille Stevenson**  
SOPRANO  
Soloist Minneapolis Orchestra En Tour  
In Europe, 1912-13

No. 12 Rue Leonard de Vinci, Paris, France

## DELLA THAL

Pianist

PERSONAL ADDRESS:  
620 Addison Avenue :: CHICAGO

## FRANCIS ROGERS

BARITONE—Recital, Oratorio, Concert  
Management:

**LOUDON CHARLTON** Carnegie Hall  
Also a few serious pupils at his residence-studio,  
563 Park Ave., N. E. Corner of 62d Street

## THERESA RIHM

Dramatic Soprano

Oratorio—Concert—Recital

Address:

o/o Musical America, 505 Fifth Ave., New York

## S. William Brady

Teacher of Singing

Studio: Aeolian Hall New York

BERTRAM

## SCHWAHN

Bass-Baritone

Management: J. E. FRANCKE  
Browning Building, 1269 Broadway, New York

## BARBOUR

SOPRANO

RECITAL—ORATORIO—CONCERT

Management: WOLFSOHN BUREAU, 1 West 34th St., New York

## DUDLEY

New Aeolian Hall  
27 West 42d St.  
New York, N. Y.

**BUCK**  
TEACHER OF SINGING  
Phone 7498 Bryant

## MARGARET KEYES

CONTRALTO  
ORATORIO, RECITALS  
Management: WOLFSOHN BUREAU  
1 West 34th Street, New York

## BEATRICE WHEELER

MEZZO SOPRANO  
Second Season at Royal Opera  
Madrid, Spain 1911-12

## MR. HAMLIN AN OPERATIC FAVORITE

## Concert Tenor Wins Distinguished Honors with Chicago-Philadelphia Company

CHICAGO, Dec. 21.—When a singer who has established himself firmly as a recital artist, an interpreter of the masterpieces of song literature, enters the operatic field, that portion of the public that is interested in his career looks upon his attempt with considerable misgiving, for it is well known that the operatic stage makes peculiar demands upon resources which the majority of concert singers do not possess. The case of George Hamlin, the American tenor, illustrates the fact that a concert artist may win laurels of a distinguished nature in the operatic realm when he has the necessary vocal equipment and an aptitude for the histrionic. Mr. Hamlin became a member of the Chicago-Philadelphia Opera Company last season, and although his appearances were not as frequent as many opera-goers desired he showed noteworthy ability in the work allotted to him. This season, both in Philadelphia and Chicago he has won distinguished success as *Edward Plummer* in Goldmark's "The Cricket on the Hearth" sung in English.

Eric Delamarter, one of Chicago's foremost critics, referring to Mr. Hamlin's first performance in this opera in Chicago, declared that the tenor was the surprise of the day in one respect. "His voice not only seemed bigger," writes Mr. Delamarter, "but his pantomime was more than ever expressive. As the prodigal seadog he impersonates a brusque, hearty lover, quite faithful as to the affections, if slow of thought. But it is in the set aria that Mr. Hamlin shows his real stature. One of those old-time 'rolling sailor life' ditties, and a similar companion piece give him his opportunity. The style of a musician singer, tone and flawless enunciation prove to the audience what singing in English really means."



George Hamlin Ready for the Golf Course

tion prove to the audience what singing in English really means."

Other critics in Chicago have indorsed these views, making it clear that in Mr. Hamlin Manager Dippel has a tenor of superior attainments.

with official, social and diplomatic circles attending. As all expenses in connection with the entertainment were met by Mrs. Bradley, the proceeds to the amount of \$2,500 will help to swell the funds of the House of Mercy. The program furnished by the quartet and Mlle. de Treville was thoroughly appreciated by an audience which included many accomplished musicians. The Edson Bradley music hall has the distinction of being the largest private music hall in the capital. W. H.

## Edwards Cantata Sung by Mount Vernon Musical Society

The Mount Vernon (N. Y.) Musical Society, under the direction of Walter H. Robinson, gave a creditable performance of the late Julian Edwards' cantata, "The Mermaid," on December 10. Marie Stoddart, in the part of the *Mermaid*, sang earnestly and agreeably. The rôle of the *Youth* was sung by Charles W. Harrison, and his excellent tenor voice was quite equal to the dramatic exigencies of the part. The chorus was well balanced, and the men were as prominent on the platform as the women. Frederic G. Shattuck, at the piano, aided efficiently.

## Miniature "Cinderella" in Philadelphia

PHILADELPHIA, Dec. 14.—"Cinderella" in miniature, with dolls representing Maggie Teyte, Mary Garden and others of an all-star cast was a charming attraction of last week at the Bellevue-Stratford, under the

direction of the Misses Mixter. Songs and dialogue by the Misses Mixter carried the action of the Massenet opera along and the audience showed plainly how much it liked it all. The second part of the program was devoted to beautifully sung numbers by Marie Aline Mixter, mezzo-contralto, and readings by Lillian B. Mixter.

## FIGHT TO HEAR ALMA GLUCK

## Crowds at Baltimore Recital Cause Crush in Lobby

BALTIMORE, Dec. 16.—Alma Gluck, the charming lyric soprano, gave a notable recital at the Peabody Conservatory of Music December 13, before an audience which literally stormed the auditorium. About twice as many people as the hall would hold fought to gain admission, and the crush in the lobby became alarming. Miss Gluck was most gracious and the number of repetitions and encores amounted to about a dozen. Her program was delightfully varied and included German, French, Italian, Russian, Hebrew and English songs. Those repeated were the old English song "So Sweet Is She"; Weingartner's "Liebesfeier"; Ravel's "Chant Hebraïque"; Worrell's "Chimes"; Chadwick's "Allah"; "Reverie," by Efrem Zimbalist, and "Mit Einem Gemalten Band," by Arthur Rosenstein, who was Miss Gluck's able accompanist. The audience clamored for a repetition of every selection.

Miss Gluck was compelled to give two extra numbers at the conclusion of her program, one of which was Thayer's "My Laddie." A large crowd awaited the exit of Miss Gluck from the concert hall and gave her a hearty demonstration. W. J. R.

## RIDER-POSSART IN BOSTON

## Pianist Impresses Audience with Brilliancy and Nobility of Style

BOSTON, Dec. 12.—Cornelia Rider-Possart, the American pianist, played before a distinguished audience at Steinert Hall yesterday afternoon. Her program included:

Sonata, op. 2, No. 3, Beethoven; Sonata, G Minor, op. 22, Schumann; Impromptu, G Major, Schubert; Rigaudon, Raff; Intermezzo, A Major, op. 118, and Ballade, G Minor, op. 118, Brahms; Nocturne, Grieg; Gavotte, D minor, D'Albert; Nocturne, op. 62, No. 2, and Scherzo, B Flat Minor, Chopin.

The most delightful parts of the program were those calling for brilliancy and nobility of style, in which Mme. Rider-Possart excels. The sonatas were given a highly intelligent reading and she entered into the spirit of each composer in her last group. This was the first appearance of Mme. Rider-Possart in Boston, and from the enthusiasm shown by the audience it is clear that she will be heartily welcomed in future programs. E.

## Irene Armstrong in Middle Western Tour

Irene Armstrong, the soprano, has been making numerous appearances in concert and recital in the Middle West. Among the cities she has visited are Marietta, O., Parkersburg, W. Va.; Bay City, Mich.; Muscatine, Ia.; Quincy, Ill.; Hannibal, Mo.; Lansing, Mich.; South Bend, Ind., and Clinton, Ia., and in all of them the critics have been outspoken in their praise. She was equally successful in modern French, English and Italian songs.

The Wagner Society of Berlin has organized a symphony orchestra of eighty players, with Carl Mahlmann as conductor, with the object of giving concerts at moderate prices.

## BOSTON AUDIENCE HEARS COPELAND AT HIS BEST

## Pianist Again Demonstrates His Superior Abilities as an Interpreter of the Ultra-Moderns

BOSTON, Dec. 21.—George Copeland, pianist, gave his second recital of the season in Jordan Hall on Tuesday of last week, playing music by Bach, Beethoven, Chopin, Cyril Scott, Debussy and Chabrier. The pianist was exceptionally in the mood and gave performances which were applauded to the echo. The Bach Prelude is the work of a romanticist and so it was played. Beethoven's sonata is for Mr. Copeland a thing of changing color, of moods which may or may not have been of Beethoven. His performance was technically brilliant and effective, if not altogether pleasing to students of Beethoven. It was in the pieces by Debussy, Cyril Scott and other ultra-moderns that Mr. Copeland especially distinguished himself. The Cyril Scott piece which he played was a fascinating bit of color and it was interpreted with the utmost sympathy.

In the music of Debussy Mr. Copeland has long excelled. He added the "Reflets dans l'eau" to the program and no one else in America plays this piece as he. There was also the "Bourrée Fantasque" of Chabrier, a superb piece of impudence, the impudence of the grimacing gittersnipe, taken off by a Parisian of Parisians, for Chabrier was surely that. At any rate, Mr. Copeland made the piece rarely effective. Its techniques he had long since mastered. He was free to proceed with his coloring and with the arrangement of the dynamic plan of the piece according to his fancy. He made the walls rock, as it were, with the devil-may-care recklessness of its rhythms and its bizarre harmonies.

Then, in response to further applause, Mr. Copeland played the striking piece of Gabriel Grovlez, which he has introduced in Boston, "Souvenirs." This piece again, is a great patch or patches of virile and strongly contrasted colors and in its performance Mr. Copeland created a piece of his own. He could have played much longer than he did. As it was the audience sat still while he played two encores and hardly began to leave until after that time.

## Zimbalist in Syracuse Recital

SYRACUSE, N. Y., Dec. 18.—A large and representative musical audience assembled at the Onondaga last evening to hear Efrem Zimbalist in a violin recital. His success was assured after his first number, the Brahms Sonata in D Minor. Eugene Lutsky, who assisted Mr. Zimbalist at the piano, played unusually beautiful accompaniments.

The Morning Musicale gave its annual Christmas program at the Methodist Church this morning. The program consisted of orchestral numbers by Mr. Conway and his players; "Rejoice Greatly," from the "Messiah," sung by Helen Ball; a Christmas solo by Harold L. Butler, and organ numbers by Harry L. Vibbard. The church was packed.

Mildred Potter, contralto, appeared here last week under the auspices of the Arts Club in a song recital. Her program was interesting and displayed her fine voice to advantage.

L. V. K.

## Sousa's Daughter Weds

Helen Sousa, daughter of John Philip Sousa, composer and bandmaster, was married, December 17, in the new chapel of St. Thomas's Church, New York, to Hamilton Abert. The Rev. Ernest M. Stires officiated. The bride was given away by her father.

"A Truly great pianist—one of the very greatest Russia has produced"

## LHEVINNE

## Returning to America for a Three-Months' Tour

Beginning Dec. 29th as Soloist with the Philharmonic Society of New York, under Josef Stransky. Lhevinne's New York Recital will be given Jan. 13th. His Recital and Orchestral engagements throughout the country attest once more the widespread and genuine popularity of this

## Brilliant Artist—the Real Rubinstein No. 2

For Terms and dates still available, address: LOUDON CHARLTON, Carnegie Hall, New York  
STEINWAY PIANO USED



# Stokowski and the Philadelphia

## Triumphant Appearance of the New

### COLUMBUS — DETROIT — TOLEDO

WITH nearly ninety concerts to its credit during its thirteenth season of 1912-1913, which includes a splendid series of fifty concerts at the Academy of Music in Philadelphia and others in the immediate vicinage, like the Boston Symphony Orchestra, the Philadelphia Orchestra is limited to the number and extent of its possible touring engagements. This year two weeks have been set aside for its distant tours, the first being given over to concerts in the West, while the second will be devoted to concerts nearer home and in New England. At the first series, during the week of December 9th to 14th, inclusive, concerts were given in Columbus, Detroit, Toledo, Cleveland, Akron and Pittsburgh, in which last-named city the Orchestra was especially selected to open the series of orchestral concerts under the management of the Pittsburgh Orchestra Association.

While the new Conductor of the Philadelphia Orchestra, Leopold Stokowski, had been heard in all these cities before with the Cincinnati Orchestra, making a profound impression everywhere by reason of his personal magnetism and sterling musicianship, and while the Philadelphia Orchestra had been heard in a number of the cities, receiving the most enthusiastic recognition as a great virtuoso Orchestra, the Conductor and Orchestra on this tour appeared together for the first time, and the result was such a heightening and a deepening of the signal impression made by both separately that the artistic results carried everything before them with the various audiences and brought about unprecedented ovations both for the youthful leader and the men under his command.

What was thought of this new and inspiring relationship was clearly revealed in all the serious and authoritative reviews of the work of the Orchestra and the leader in the various cities visited, in which reviews the orchestral beauty of tone and the eloquent interpretations of the conductor, which brought such delight and satisfaction to the audiences, were dwelt upon in the fullest detail. Some idea of what these concerts meant is given in the following excerpts:

#### DETROIT SATURDAY NIGHT:

##### Detroit Delighted!

A magnificent body of players was introduced to Detroit music lovers on Tuesday evening, when the Philadelphia Orchestra gave the second concert in the series of the Orchestral Association. In spite of the great popularity of its Conductor, Leopold Stokowski, interest centered first in the orchestra on account of it being the first hearing in this city. From the first moment of the symphony its superlative merit as a thoroughly drilled and well-seasoned body of players was apparent to any listener in the habit of closely observing the comparative qualities of the great orchestras that visit us during the season. The finished perfection of the strings, the smoothness and clarity of the woodwind, the richness of the brass choir, all united in a homogenous plenitude of sonority that was superb. We take all this for granted in the orchestras we are familiar with, but, of course, we were especially interested in this phase of the organization on Tuesday evening. The tribute of applause that called Mr. Stokowski again and again to the platform after the symphony was as much in recognition of the superb quality of his band as of his own genius, which he in turn acknowledged by motioning his men to their feet to share the tribute with him. The Philadelphia Orchestra is in its 13th year, and in itself bears ample witness of the training it has had during that time.

Mr. Stokowski's interpretation of the "Fifth Symphony" of Beethoven was a revelation of beauty, an inspirational rendering that was in no sense marred by exaggeration. Mr. Stokowski has acquired a reputation for imbuing his work with the personal equation to such an extent that it has been a matter of curiosity as to just how far he would carry it in his reading of the so-called classics. But on Tuesday evening his intelligent understanding of the "eternal fitness of things" was clearly demonstrated. His reading was not of that stilted adherence to tradition that observes the letter more than the spirit, but was transfused with an emotional vitality that caused it to glow with the fiery imagination that its composer intended. The eloquent delivery of the opening motive was arresting in its power and the attention then gained was held throughout as by a spell. The kaleidoscopic variety of the Andante was especially remarkable, as well as the grimly humorous Scherzo, leading to the most thrilling of grand marches, the Finale. Nothing seemed to escape Mr. Stokowski's attention throughout, and the entire interpretation was of the sort to cause the blood to tingle. The responsive admiration of the audience was immediate. The program was more calculated to give a complete knowledge of Mr. Stokowski's ability than any he has yet given here, and his interpretation of it was such that one could immediately recognize the fact that he stands in the same class with Mr. Stock and Dr. Muck. The intelligence he displayed on Tuesday evening is too great to ever allow him to be led into extravagance by his superabundance of temperament. He will guide it, instead of be led by it. Great things are being prophesied constantly for the future of music in America. We shall look to Mr. Stokowski for his share in the fulfillment of these prophecies.

#### DETROIT NEWS TRIBUNE:

##### Symphony Orchestra Pleases Audience in Fine Concert

The interpretative genius back of the conductorship of Leopold Stokowski and an orchestral medium which he makes respond to his every wish afforded an evening of intense pleasure on the occasion of the second concert of the Detroit Orchestral Association series in the Armory hall last night.

The tense, impassioned method of the young conductor is well known in the city, but the Philadelphia Symphony Orchestra, of which he now is the able conductor, made its first appearance before concert-goers locally and the reception accorded it bespeaks well for the sincerity of approval for its renditions. Stokowski chose a program familiar and held in high regard. It was also capable of showing to advantage the ensemble work of his fine body of men and the excellence of the various choirs. The young conductor secures a unity and power from his players which is distinctive. Each group responds to his direction with such decision that his command over them is as over but one great instrument. Only

men of high musicianship could respond so surely to the delicacy of graduation of tone demanded by Stokowski. Whether it is the faintest pianissimo or the great swell of a stirring finale he has but to indicate his wish. Philadelphia has reason to be proud of the orchestra it calls its own.

The weird symphony No. 5, in C minor (Beethoven), with its suppressed passion and somberness, was chosen for the opening number. Curiosity as to treatment by this latest orchestra to visit the city was keyed from the first, and when the magnificent climax was reached the audience demonstrated its good-will and approval in no uncertain way. Recall after recall was given the conductor, who graciously included the entire orchestra, and the entire group of men bowed with him its acknowledgment.

#### DETROIT FREE PRESS:

##### Stokowski's Masterly Direction of Philadelphia Orchestra Stirs Detroit Audience

Detroit added one more to its list of visiting bands last evening in the Philadelphia Symphony Orchestra, which appeared at the Armory under the leadership of Leopold Stokowski, sometime conductor of the Cincinnati orchestra, and in that capacity known and admired in this city.

The Boston Symphony Orchestra has played the C minor symphony in this City with all the fineness of perfection and with all the polish of ultra-classical finish. The Thomas Orchestra under Thomas Frederick Stock has tried to make a symphonic poem out of it, but until Mr. Stokowski conducted it last evening the present generation of Detroit concert-goers had not viewed the masterpiece, standing out in all the gigantic ruggedness of its composer's conception. Adhering with all proper reverence to tradition and carefully avoiding heresy, he touched each note of the score and made it live. The finale ascended to almost unbelievable heights. No wonder that at the end the conductor was recalled again and again and the orchestra brought to its feet. The same inspiration pervaded the interpretation of the delightful Bizet number and made "Les Préludes" a monumental climax to the concert.

#### DETROIT TIMES:

##### Stokowski Wins Fresh Laurels Here

Mr. Stokowski has been coming to Detroit for several seasons past as conductor of the Cincinnati Symphony Orchestra, and the fact that he left that organization and became director of the Philadelphia body no doubt had much to do with the Cincinnati being omitted in the Orchestral Association's 1912-13 season and the Philadelphia being included. It is simply that where Stokowski goes there will others follow. He is a man born to lead—it might have been an army as well as an orchestra. The day will come, beyond any manner of doubt, when Stokowski will be numbered among the very great conductors of the world. Such musical genius, brain power, force and personality could not hide itself, if it would. Mr. Stokowski is young, enthusiastic, temperamental, but he gives every evidence of sound judgment and mental balance and he is a thorough and dependable musician. His artistic sense is sensitively attuned and he "feels" a composition with an insight that is almost supernatural.

In a Stokowski reading of a symphony there is nothing bizarre, but there are reverence and majesty, and an unusualness that makes Stokowski's rendition quite different to that ever heard before, no matter how familiar the composition may be. Herein lies Mr. Stokowski's genius—the ability to find new beauties in a score, while upsetting none of the traditions and to be individual without trickery.

#### DETROIT JOURNAL:

##### Stokowski and Philadelphia Orchestra Gain Ovation in Concert at Armory

Leopold Stokowski, that fiery, temperamental young musician with the insight of a poet and the dramatic sense of an actor, brought the Philadelphia Symphony Orchestra to the Detroit armory Tuesday evening for the second of the season's symphony concerts and led it through a program that left the big audience tingling with new life and thunderous in its commendation of a great director and a great orchestra. It was the first visit to this city of the orchestra.

#### THE RECEPTION IN CLEVELAND

##### CLEVELAND LEADER:

##### Stokowski Band Enthrals Audience—Program at Gray's Armory Proves Musical Hit

There were winning dignity, impressive breadth, striking repartition, convincing understanding and expression and praiseworthy and artistic restraint in all that Stokowski did. The program also was one of impressive dignity and worth. It opened with the Schumann No. 4 symphony in D minor, the introduction and romance taken in a comfortably slow tempo; the allegro and the scherzo in a clean and bristling rhythm, and the finale, with its climax starting with the bass violins and thundering up to the flutes and high strings, coming with an overwhelming force and volume.

In the Strauss "Tod und Verklaerung" tone poem dignity and power came even more prominently to the fore. It was a mighty reading that Stokowski gave this masterpiece—one that will remain long in the memory of those who heard it. At the close of the concert Stokowski was brought from the wings by the audience that would not leave the hall until he had bowed and bowed and brought his bandmen up from their chairs to share the ovation with him.

#### CLEVELAND PLAIN DEALER:

Both on the part of the conductor and orchestra the "Tod und Verklaerung" of Richard Strauss received a splendid reading. Stokowski seems to understand Strauss and gives his work an appreciative and interpretative swing, lucid, eloquent and illuminative, which under many other batons becomes confusion, even pandemonium.

#### THE TRIUMPH IN COLUMBUS

##### COLUMBUS EVENING DISPATCH:

##### Stokowski and His Orchestra Win a Triumph—The Philadelphia Organization Among Trio of Best That Columbus Has Ever Heard—Ovation for Leader

Leopold Stokowski returned to us last night a greater leader than he has ever been, greater because he is increasing in the stature and maturity of a great interpreter and because in the Philadelphia Orchestra he has a responsive instrument with which he can express the slightest nuance or shade of meaning with perfect clarity. With the work it did last night the Philadelphia orchestra signalized its right to be named among the three best orchestras that have ever visited the city.

# Orchestra on Tour in the West

## Conductor with a Virtuoso Orchestra in CLEVELAND—AKRON—PITTSBURGH

There have been many orchestras heard before now that were exceptionally strong in a certain one or two of the choirs, but this organization is as substantially balanced in all of its departments as any orchestral body that has been heard in the Middle West. The violins, so competently led by Mr. Rich, were persuasively strong and expressive; the cellos, with Mr. Sandby as their premier, were rich and sonorous, the woodwinds created some of the choicest beauties of the concert; the battery and the heavier strings were always competent and the brasses were among the most clear cut and scintillant that have ever played here.

### A NOBLE READING

It was an authentic and virile reading that Mr. Stokowski gave us of Beethoven's fifth symphony. This great work, over which interpreters have puzzled their heads for so long in an effort to glean the riches that the composer has poured out, he presented in a way that was most satisfying. With the superb forces of his orchestra at command the leader played out this wonderful expression of the struggle of mortality against impending fate with a deep reverence for its meaning.

Mr. Stokowski never displayed this generalship to better advantage than in this number. He was stern in his demands of the men and exacting in his requirements. As a result he obtained a reading that fitted his own intent and harmonized perfectly with the most authentic traditions.

The reception that was given to Mr. Stokowski was enthusiastic in the extreme. The Columbus Symphony Association and its wide allegiance had brought out a large audience and they recalled the young leader again and again.

### COLUMBUS OHIO STATE JOURNAL:

"The program last night included Beethoven's 'Symphony' No. 5 in C Minor, Bizet's suite, 'L'Arlésienne,' and Wagner's overture to 'Rienzi.' The orchestra gave a lovely rendition of the symphony. It was marked by clean-cut attacks and fine balance of tone. The andante was superbly sung and the allegro movement played with great virility of tone. Mr. Stokowski's reading of the score had been made known here before and again he disclosed his admirable readings of Beethoven's music.

"The Bizet suite was played in superb fashion. The adagietto was especially well given; in this movement the excellent qualities of the band of strings were shown to fine advantage. The program closed with a stirring rendition of the Rienzi overture. The sonority of the orchestra was shown at its best in this number. Mr. Stokowski's reading of it was fraught with great enthusiasm and a very evident love for Wagner's music. Its performance was greeted with a very enthusiastic outbreak of applause and several times was the conductor forced to bow his acknowledgments, finally insisting on the entire orchestra sharing in the applause. Mr. Stokowski conducted entirely from memory.

"The visit of the Philadelphia players was most welcome and the return of this organization will be eagerly awaited.

"A large crowd was on hand to hear this concert."

### TOLEDO DAILY BLADE:

#### How Toledo Was Carried Away

"After the symphony and the tone-poem Stokowski was called out again and again until, by graceful gesture, he presented the orchestra to the audience to share with him the honors of the evening, thus indicating how closely associated in his great personal success was the responsive body of virtuoso musicians which he now commands as well as conducts. For, after all that may be said about the particular works read last evening, the vital thing about Stokowski's conducting, about all his readings of the works of various schools, is that he conveys to the audience that thrills of irresistible mastery of youthful abandon, of an almost spontaneous revelation of the work in hand that, freed from the tyranny of the open score (since Stokowski leads, without using the printed partitur), seems to joy as if it were in a creative act. It was said by Wagner that Liszt's symphonic poems must be interpreted by a conductor as if they were 'great improvisations.' Well, this is the test of all good conducting! It must not smell of the lamp, it must be as free as if the occasion inspired it. And this spontaneity is Stokowski's great gift. Respecting fully the work in hand, ever eager to reveal the intent and content of the composer, he does it all with a superb vitality that carries all before it. Even with poorer material orchestrally he made a great impression in Toledo before, but not under circumstances so exhilarating as last evening, when just what his new relationship as leader of the Philadelphia Orchestra means was revealed gloriously in the program so splendidly handled. He now has a group of artists made to his hand, for nothing quite like the rich and sensuous tone quality which is the characteristic of this orchestra has been heard here in years. All that is claimed for the orchestra was realized last evening in full measure, running over. It is an art institution of which any city may be proud."

"All through the evening there were continuous revelations of the beautiful work of the orchestra as a whole and in all its varied parts. In Schumann's symphony, with its varying moods, now somber, now gay, first one group and another gave utterance to the chorale plaint that was ravishing. Here was revealed a body of strings that in unison produces an effect of unity (and this is not always the case even in the best of orchestras) as if some solo interpreter were being heard in a broad cantilena in which the song sung itself for the very joy of singing. The woodwinds, too, with a Maquarre thrilling on a silver flute, had a tonal beauty that contrasted well with the strength and vigor of the strings. And then in the Death and Transfiguration music the great surges of sound in the complex riotings of orchestra colors reached their climax in the final burst of the brasses in the close of the Transfiguration scene, which rolled throughout the auditorium 'like the sound of a great Amen.'

"Whether there is in the Strauss tone-poem all the pictorial matter seen in it by the poet William Ritter, namely, the poet dying in his garret, the approach of death and the triumph over death, as presented by Stokowski, the scenic glamour had a reality that at times was almost grisly and was everywhere surcharged with an amazing dramatic effect. The very sob of the drum, and the tympanist of the Philadelphia Orchestra is an artist, the funeral tread, the hollow knell, all led up picturesquely to the song of triumph beginning in the violins and sweeping through the whole orchestra and carrying one into Elysian fields, the Elysian field of Strauss it is true, but none the less moving."

"Equally significant was the interpretation of the Rienzi overture, which brought the concert to a brilliant conclusion. Here Stokowski's youthful ebulliency and the equally youthful vigor of the orchestra, and it is an orchestra which suggests the vital freshness of artistic youth, was revealed in its fullest estate. Just about the age of Wagner when he wrote Rienzi, on the edge of the thirties, Stokowski seemed to feel a peculiar sympathy for this stirring composition which hints at and forecasts so much of the greatest of the latter Wagner, the Wagner of Tannhaeuser, of Lohengrin, and even of Die Meistersinger. Consequently his reading was a veritable triumph."

### TOLEDO TIMES:

"Leopold Stokowski is a conductor of distinction and is winning fame. Conservative Philadelphia has acknowledged his sound musicianship and he has completely won an enduring popularity."

"The work done by the orchestra last evening was impressive and inspiring. The Schumann symphony was played with sympathy and excellent skill. The conductor's genius was especially noticeable in the broad sweep of melody and the emotional climaxes."

### PITTSBURGH'S ACKNOWLEDGMENTS

#### PITTSBURGH SUNDAY POST:

##### READING IS SUPERB

"This ability was most clearly shown last evening in the performance of the Strauss number, 'Death and Transfiguration.' It was a superb reading of this dramatic score which Mr. Stokowski gave, uniformly notable from beginning to end. At the close the young conductor was recalled repeatedly, even after he had called on his orchestra to acknowledge the applause with him."

##### ORCHESTRA IS FINE ONE

"The Rienzi overture was given a dramatic reading and in it Mr. Stokowski further demonstrated his splendid control of his men and his ability to draw from the orchestra a solidly-knit tone, always rich even in the most brilliant passages, and always flexible. The orchestra is a fine one."

### THE PITTSBURGH DISPATCH:

"Strauss, in 'Death and Transfiguration,' however, triumphed, and Mr. Stokowski was his prophet and exponent. The tone poem ended in the final suffusion of its mighty climax. For an instant there was silence, as though the audience were coming back to itself again. Then the applause rang, and it was well-deserved applause."

### PITTSBURGH GAZETTE-TIMES:

"And the way the audience accepted his work was astonishing. The applause was spontaneous, almost tumultuous."

### TOOK AKRON BY STORM

#### AKRON BEACON-JOURNAL:

"The concert last night by the Philadelphia Orchestra took Akron by storm. As for the conductor, Mr. Stokowski is no stranger with an Akron audience.

He was greeted last night as an old friend. The Philadelphia organization has many excellent qualities, its band of strings is unusually good, the choir of woodwinds is rich and smooth, and on the whole the organization is especially well balanced. The enthusiastic playing of the orchestra leaves no doubt in the listener's mind that Mr. Stokowski has the undivided support of every man in the organization.

"As a program maker the leader is a marvel. He times his program well and never leaves his concerts with a sense of weariness."

"The program opened with the playing of the Tschaikowsky Symphony No. 5, E Minor, Op. 64, in four parts. The playing of this symphony was indeed a revelation. It was magnificently executed in all its parts and at the conclusion of each the conductor was forced to respond to round upon round of applause."

### AKRON TIMES:

"When a few years ago Leopold Stokowski, a young Polish musician, appeared on our horizon, his attractive personality and nervous intensity, his musicianly power, soon made him a popular hero among musical lights; but the current opinion was that he would sweep across our sky in a blaze of glory, only to drop into sudden oblivion, that he was one of those evanescent creatures who can show a sudden gush of vitality, but cannot maintain a steady development."

"The years have told a different story and to those who sat under the witching spell of his baton Friday night at Music Hall in the German Club concert it seems hardly necessary to say that Stokowski has not only kept his altitude, but has gone much higher and is still going. Any successful leader of men must necessarily be something of a hypnotist, and hypnotism is specifically a concentration of mind. Many men direct a body of men as to beat and rhythm and dynamics with absolute technical accuracy, quite a few great conductors do their conducting from memory, but a very few leaders have their men in absolute control. The men see the signals, but they do not feel the signals. Mr. Stokowski expresses with every nerve and muscle of his body what he wants and what proper interpretation demands; his men feel it and respond in so complete and overwhelming a fashion that every listener also feels it."

"The Philadelphia orchestra is an aggregation of magnificent men, and men who are cultured musicians of substantial experience. The personnel has changed but little since last year, and among its numbers are many noted soloists and men of distinct musicianship. Mr. Herman Sandby, cellist, who won such wonderful praise for his solos here last year when the orchestra was under Dr. Pohlig, is not only a wonderful player but a composer of note and recognized popularity. The Horner brothers, who play the French horns, are men of fame. Mr. Maquarre, flutist, is a soloist of note and has a brother who is flutist in the Boston Symphony. Mr. Thaddeus Rich, concertmeister, is a virtuoso and is also famous as a collector of old violins, some of which he has loaned to violinists in the orchestra. The tympanist was brought from St. Petersburg and is well known abroad as a skilled artist. The leader of every choir in the orchestra is a noted musician, and this makes a wonderful difference in the finish and accuracy of the work and in the ensemble. The orchestra leaves nothing lacking in balance. The singing quality of the violins is better than ever and the brasses showed gorgeously when called upon."

### AKRON GERMANIA (Translated):

"The Philadelphia Orchestra concert given on Friday under the auspices of the German Club was in every respect a brilliant success, and a treat such as is seldom offered to the public of Akron."

"Mr. Stokowski proved himself a conductor of genius and inspires his men so that they are completely under his influence and follow his slightest wish. The Fifth Symphony of Tschaikowsky was played in a way with which no fault could be found. Altogether this concert was indeed the best offered to local music-lovers this winter."

Instrumental Works by  
**CELESTE D. HECKSCHER**  
PIANOFORTE AND VIOLIN  
In the Forest ..... Price, \$1.50  
PIANOFORTE AND VIOLONCELLO  
Romance, Opus 8 ..... Price, \$1.20  
PIANOFORTE  
Old French Dance ..... Price, 75 cents  
Au Fond ..... Price, 75 cents  
Impromptu, opus 6 ..... Price, 80 cents  
Valse Boheme, opus 10 ..... Price, 80 cents  
HARP AND STRINGS  
Old French Dance. MSS.

H. W. GRAY CO. (NOVELLO & CO.)  
21 East 17th Street New York

Compositions by  
**Harry M. Gilbert**  
Pianist on Tour with  
David Bispham  
VIOLIN PIECES—"Mariettes," a Scherzo Played by  
Maud Powell. "Aspirations," "Andante Cantabile." "Friendship," A Melodic Sketch.  
PIANO SOLO—"Gabrielle," Valse de Concert.  
SONG—"Bid Me to Live," Four Keys.  
Published by  
**M. WITMARK & SONS, New York**  
144-146 West 37th Street

**ISIDORE LUCKSTONE**  
TEACHER OF SINGING  
Répertoire

153 West 78th Street, New York City  
Telephone, Schuyler 7493

**Mme. E. B. de SERRANO**  
Teacher of OLIVE FREMSTAD  
MME. CHARLOTTE MACONDA  
LUCILLE MARCEL  
CAROLINE MIHR-HARDY  
Voice Culture, Repertoire  
430 W. 57th St. Phone 6841 Columbus

**Laura Tolman**  
Violoncellist  
Recitals Concerts  
For terms address:  
**MUSICAL AMERICA**  
505 Fifth Ave., New York

**Byford Ryan**  
THREE YEARS LEADING TENOR  
OPERA COMIQUE, BERLIN  
VOCAL STUDIO  
28 West 63d Street New York

**GRAHAM REED**  
BARITONE  
Oratorio, Recitals  
POUCH GALLERY BROOKLYN

**The Sternberg**  
SCHOOL OF MUSIC, INC.  
Music Taught in All Its Branches  
Fuller Bldg., 10 S. 18th St., Philadelphia  
H. E. Newlin, Constantine von Sternberg, President  
Secretary

J. COURTLAND  
**COOPER**  
VOICE  
BERCHTESGADENERSTR. 35. BERLIN

Mme. **TORPADIE**  
Voice Culture  
Studio 807-808  
CARNEGIE HALL, NEW YORK

ROMEO **FRICK** KAROLA  
Baritone Soprano  
M'n'grs.—Leonard, Berlin; Daniel Mayer, London

Vocal Instruction, Berlin, W., Trautnau St., 13

**GIDEON**  
LECTURE RECITALS  
Composer, Organist, Accompanist, Coach  
580 Commonwealth Ave., Boston, Mass.

## "HORSEPLAY" AT THE OPERA

### Buffoonery of Some Singers Offensive to Discriminating Audiences

It is with regret, writes Pierre V. R. Key in the *New York World*, that one has noticed during several recent performances at the Metropolitan Opera House an attitude on the part of some of those principals participating toward "horseplay." Just why an artist of rank should feel a tendency to "step out" of a part while an opera is in progress it is difficult to understand. Such action militates against the artistic achievement of the person so offending and not infrequently does it interfere with others in a cast who are trying, as they should, to do their best.

There are sufficient opportunities for such indulgences in those operas calling for buffoonery—as at certain moments in "La Bohème" and other operatic works—without working them overtime where and when they are pre-eminently out of place. Poking a fellow-artist in the ribs when that form of personal familiarity is uncalled for in the action, making surreptitious faces calculated to provoke mirth to those on the stage and talking in "asides" should be dispensed with at the Metropolitan.

The audiences which attend the Metropolitan performances are composed of educated people, and it is impudence toward them to take such liberties as some of those practised by Enrico Caruso and some of his colleagues who appear there.

### UNDER ROYAL AUSPICES

#### Reinhold von Warlich Gives Highly Successful Recital in Montreal

MONTREAL, Dec. 16.—With the Duke and Duchess of Connaught and the Princess Patricia among his auditors, and under their auspices, Reinhold von Warlich, the distinguished baritone, gave a gala recital at Windsor Hall last Wednesday evening and a large society audience joined Their Highnesses in warm applause for a choice program interpreted with charm of voice and refinement of art. Mr. von Warlich devoted the first part of his program to Italian, French and English songs of the sixteenth, seventeenth and eighteenth centuries and the second part to dramatic ballads by Loewe and Schumann's song cycle, "Dichterliebe." Alberto Bimboni, pianist, assisted him.

On the following evening Mr. von Warlich, who has been much feted by society during his stay as a guest of the Governor-General and the Duchess of Connaught, attended the season's first performance of "Thaïs" at the Opera with Their Highnesses. The royal party left last Saturday for Ottawa, where Mr. von Warlich will give a recital on the 18th again under the ducal auspices.

#### First Witek-Warnke Chamber Concert in Boston

BOSTON, Dec. 12.—The first of three chamber music concerts was given last evening, at Jordan Hall, by Anton Witek, violinist; Vita Witek, pianist, and Heinrich Warnke, cellist, the three artists appearing together in the Tschaikowsky Trio, A Minor, op. 50, "A la Mémoire d'un Grand Artiste." Mr. Witek played the Concerto in D Minor, by Wieniawski, followed by the Chopin Fantasie, F Minor, op. 49, and the Liszt Polonaise, E Major, presented by Mrs. Witek, and the "Kol Nidrei," Bruch, by Mr. Warnke. The solo performances, as well as the ensemble work, showed to good advantage the ability of these artists. The concert gave much satisfaction in the artistic interpretations of these musical classics.

#### Earle La Ross in Pennsylvania Recitals

Earle Douglass La Ross, pianist, has followed his recent tour as soloist with the Volpe Orchestra with recitals at Albright College, Myerstown, Pa.; Perkiomen Seminary, Pennsburg, Pa., and a private recital in Harrisburg. His program, similar in each instance, included the Bach Italian Concerto, the Beethoven "Apassionata" Sonata, a Chopin group and numbers by Rachmaninoff, Boccherini, MacDowell, La Ross, Schumann, Liszt and Strauss-Tausig.

#### Mme. Viafora Honored

Mme. Gina Ciaparelli-Viafora, the soprano, was the guest of honor at last Sunday's gathering of the Pleiades Club of New York, and delighted a very large audience with the Romance from "Cavalleria," "Vissi d'arte" from "Tosca," "Un bel di vedremo" from "Madama Butterfly," and Tosti's "Goodbye." Mme. Viafora displayed her usual mastery of the art of bel canto, as well as admirable interpretation, finished style and beauty of tone.

Oskar Fried, the Berlin conductor, is composing an elaborate work for solo voice and orchestra entitled "The Emigrant."

## MME. MARCELLA

# SEMBRICH

Transcontinental Tour of America, 1912-1913  
Management, Wolfsohn Bureau, 1 West 34th St., New York  
The Baldwin Piano Used

## PAULO GRUPPE

"One of the World's Greatest 'Cellists"

Management:  
**Haensel & Jones, Aeolian Hall, New York**

## FRANCES ALDA

Prima Donna Soprano  
Metropolitan Opera House  
New York

Management: FREDERIC SHIPMAN, 3835 Flournoy St., Chicago

## SOPRANO

M  
I  
N  
N  
A  
Recitals, Concerts  
Instruction

## KAUFMANN

Studio, 866 Carnegie Hall, New York

Management: ANTONIA SAWYER, 1425 Broadway, New York City

## GERMAINE

# SCHNITZER

#### PIANIST

Already booked as soloist with the Boston Symphony Orchestra, the New York Philharmonic Orchestra, the Theodore Thomas Orchestra, of Chicago, the Cincinnati Symphony Orchestra, and the St. Louis Symphony Orchestra.

Third American Tour, January to May 1st, 1913

Baldwin Piano Used

Exclusive Management, HAENSEL & JONES, Aeolian Hall, New York

## BENEDICT-JONES

CONTRALTO  
For Terms and Dates Address  
CHARLES L. I. JONES 4260 Broadway, New York  
Telephone: 4040 Audubon

## HENRY ROWLEY

## GEORGE HARRIS, JR. TENOR

CONCERT DIRECTION: M. H. HANSON, 437 FIFTH AVENUE, NEW YORK  
Teacher of JEAN DE RESZKE'S Method—Coaching in Songs

ADDRESS: 65 CENTRAL PARK WEST, NEW YORK

## KATHERINE LINCOLN

SOPRANO  
New York Studio—Saturday and Monday  
15 West 36th Street  
Boston Studio—514 Pierce Building  
Management: Sutorius & Rapp  
1 West 34th Street  
New York

## PAULINE MEYER

Personal Address: 3148 Vernon Avenue

Phone, Douglas 1242

CONCERT PIANIST  
Exclusive Management:  
**HARRY CULBERTSON**  
CHICAGO  
Fine Arts Building

## ARTHUR FRIEDHEIM

SEASON  
1912-1913

GREATEST LISZT INTERPRETER

Under Direction of WILLIAM N. TYLER.

Steinway Hall, New York

## CHARLES ANTHONY

PIANIST  
Steinert Hall, BOSTON

## SEASON 1912-13 LEO ORNSTEIN

YOUNG RUSSIAN PIANIST

Management  
**Walter Anderson**  
171 West 57th St.  
NEW YORK  
Phone 268 Columbus

## HERMAN DEVRIES

Late Primo Basso Cantante with Metropolitan Grand Opera Company, New York  
Covent Garden, London; Grand and Opera Comique, Paris  
Vocal Teacher, Opera and Oratorio. Mrs. Herman Devries, Assistant, 518 Fine Arts Bldg., Chicago

## INSPIRATION FOR PAINTER'S BRUSH FOUND IN THE WINGS AT METROPOLITAN

Exhibition of Miniature Canvases by Young Artist, J. Wenger, Depicting the Symbolism Underlying Various Phases of the Performance and the Audience, as Observed from Behind the Scenes—Paintings Somewhat Straussian in Their Modern Coloration



"In the Audience," Painted by Mr. Wenger from Sketch Made at Metropolitan Opera House

EVENTS behind the scenes at a great opera house have more than once afforded the novelist a theme for a book of fiction, but it is not often that the painter finds a subject for his brush in the midst of this "motley and tinsel." Such an inspiration, however, has appealed to a young artist, J. Wenger, whose paintings of foot-light scenes have been on exhibition for two weeks at the Folsom Galleries, New York.

Having been associated for several years with the Metropolitan Opera House, in the scenery department, Mr. Wenger has been able to observe the kaleidoscopic activities from the dual viewpoint of a participant and of an artist with an eye for the picturesque. In recording his impressions gained behind the scenes, the painter has not proceeded in the manner of a realist, but he has found the symbolism underlying the various movements. Thus his exhibited pictures, most of which are no more than a square foot in size, do not



J. Wenger

portray the performer as he appears in the wings, but rather they reflect the sights that meet the artist's vision *from* the wings—a performer on the stage, a glimpse of the orchestra, or perhaps a group observed in the audience.

Particularly effective results have been obtained by this artist in depicting a dancer as she appears in the "spotlight," giving the impression that for one glittering moment she is the center of the universe. Such a symbolic message may be taken from the appended reproduction of Mr. Wenger's "Adagio," in which he has represented the Russian dancer, Sedowa, who appeared at the Metropolitan last season with Mordkin. In the other picture, "In the Audience," the artist has imprinted on his canvas a number of auditors in a mood of inattention, such as is happily the exception among Metropolitan audiences.

"Why do I not portray some of the singers during the course of an opera?" echoed Mr. Wenger as a visitor noticed the devotion of the art-brush to the domain of the ballet. "Because I seem to find in the evolutions of the dancers that necessary 'note' in a painting which corresponds to the 'key' of a musical composition. For the painting of singers' portraits I have never had much liking. Although the gifted artist may express the very soul of his subject in a portrait, he has not the opportunity for telling a story such as I find in these stage groups, nor has he a chance



"Adagio," in Which the Artist Portrays a Dancer as She Appears in the "Spotlight"

to interpret the underlying symbolism. "In these pictures made at the Metropolitan it was necessary to be very resourceful. So constant is the movement behind the scenes and in the wings that I was obliged to 'snap' my subject on the move, after the manner of a kodak fiend. When once the sketch was made, it was perhaps only a matter of ten or fifteen minutes before the little painting was finished."

Had Mr. Wenger chosen music as a career, who knows but that he might have become a Richard Strauss, or mayhap, an Arnold Schönberg, for his canvases are quite modern in their composition. While he has not delved into the complexity of the Futurist school, the little array of paintings in his exhibition shows a brilliance of color that is Straussian in its dazzling texture, in which the principal themes are sharply outlined.

His taste for observing affairs behind the footlights was acquired in Moscow, where as a lad he had frequent access to the "back stage" regions of the opera house. Having studied art at the National Academy of Design, in New York, as well as in Paris, Mr. Wenger has had an opportunity to observe general principles of art as applied to the scenic equipment of an opera house.

"In the painting of effective scenery a high degree of art is required," declared Mr. Wenger, "just as it is in portraiture or landscape work. A difference is that the scenic artist is working with a bigger brush, literally and figuratively. In the painting of operatic scenery Europe may be ahead of America in artistic perfection, but the Americans show an advance in the way of progressive methods. Here we paint the scenery with the canvas hung on a frame, while the Europeans have been painting the canvas as it lies on the floor,

having a platform above from which they may inspect their work. No doubt they will achieve progress in their methods, similar to the advance from the old masters, who actually painted their mural decorations on a ceiling."

K. S. C.

Newark Music Lovers Form Association

NEWARK, N. J., Dec. 23.—Dr. Charles A. Rosenwasser is at the head of a new movement to organize in Newark a large association of music-lovers for the purpose of bringing to this city some of the leading artists of the world and to encourage the development of local talent. Arrangements are already under way for the appearance here under the auspices of the association of Eugen Ysaye, the violinist, and of Herbert Sach's Hirsch, pianist, of this city.

Altschuler's "Symphony Photo-Drama" Repeated

The "symphony photo-drama" illustrating the life of John Bunyan and scenes from "Pilgrim's Progress," with music composed, selected or adapted by Modest Altschuler, was repeated at Carnegie Hall, New York, December 18, Mr. Altschuler conducting the Russian Symphony Orchestra.

MacDowell Club's Christmas Festival

A spectacular entertainment was given in the Waldorf-Astoria, December 18, by the MacDowell Club of New York in its annual Christmas festival given on the anniversary of the birth of Edward MacDowell. Tableaux, dances and music appropriate to the season were included in a long program.

"Radda," a new one-act opera by Orefice, the composer of "Chopin," has been one of the new season's failures in Milan.

## MAUD POWELL

is the greatest woman violinist the world has known. This may not be news, but it's true. By nature a musician of the highest order she chose the king of instruments wherewith to express her art. Her recitals have cultural value beyond the field of music. I manage all her business.

H. Godfrey Turner, 1402 Broadway, N. Y.



First  
American  
Tour 1913-14

GEORGE HAMLIN Tenor

# Carl Flesch

Management:  
HAENSEL & JONES  
Aeolian Hall  
NEW YORK  
MEMBER CHICAGO-PHILADELPHIA GRAND OPERA COMPANY  
Available Entire Season for Concert Pacific Coast March and April  
Address: JULIUS DAIBER, Chicago Grand Opera Co., Auditorium Theatre, Chicago

# Record Breaking BONCI Audiences for IN MEXICO CITY

The celebrated Italian tenor was the drawing card of the present season in Mexico. The high-priced artist was thought to be too expensive for Mexico and therefore the Management had entered a contract with him calling for only twelve performances and ending Nov. 30th. Mr. Bonci, however, created such a furore that he was obliged to sing sixteen times within the limit provided by the contract, appearing successively in **Favorita**, **Elisir d'amore**, **Bohème**, **Rigoletto**, **Manon** and **Mignon**. In every single performance the Teatro Arbeu was packed to its capacity and seats were bought at a high premium. This enormous financial success, unprecedented in Mexico, has led the Management to sign Mr. Bonci for twenty more performances, to be made during December and January. As a consequence of this new arrangement Mr. Bonci's third concert tour in the United States will not begin until February 3rd, when he will sing in San Antonio, Texas, under the auspices of the Press Club.

## PRESS COMMENTS:

### FAVORITA

Bonci's triumph was immediate and complete. The Management of the Arbeu has fully settled its accounts with the Government. This **Favorita** alone with Bonci as Fernando is well worth the Forty Thousand Dollars of the subvention. (EL ENTRASIGENTE.)

### FAVORITA

It is impossible adequately to describe the exquisite art of this singer. Bonci has left us wondering and thinking. We have heard at last a really great artist possessing an extremely sweet voice which he uses with a skill that reminds us of the immortal Gayarre. The climax of the success was reached in *Spirto Gentil* which Bonci had to repeat to keep the peace among the excited audience. We understand that the house has practically been sold for all his appearances, and believe that something should be done to prevent undesirable speculation on the tickets which last night were sold at twice and in some instances at thrice their normal prices. (EL IMPARCIAL.)

### ELISIR D'AMORE

Last night's performance of *l'Elisir d'amore* was attended by an enormous crowd that filled every available space. Seats continue to be bought at a premium, the large subscription sale having left only a comparatively small room for non-subscribers. Donizetti's tuneful work is genuine gold, and Bonci wrought its rôle with the chisel of a Benvenuto Cellini. In *Una furtiva lagrima* his voice seemed that of a violin speaking a superhuman language, his academical perfection and his most delicate feeling, wonderfully melted together, compelling unbounded admiration and enthusiasm. (EL HERALDO.)

### BOHÈME

The public at large likes *La Bohème* because its interesting tale is made up with real life and real love, and the whole house was sold out in advance to hear the Rodolfo of Bonci. This wonderful artist's vocal organ once more proved to be a perfect instrument at the disposal of operatic masterpieces of every style and age. With the famous *Racconto* he set a standard of vocal art which is seldom, if ever, reached at the present day, while his delineation of the character of the poet was admirable in every respect. (NUEVA ERA.)

### BOHÈME

The eminent tenor wished to give the public a chance to see what he is able to accomplish in modern operas, which are so different

from the classical ones, and chose to appear in Puccini's *La Bohème*. His work in *La Bohème* was as magnificent as it had been in *Favorita* and *Elisir d'amore*, and we must admit that we have never heard in the past such a marvelous Rodolfo, and that it is doubtful that we will be able to hear as good one in the future. His *Racconto* was such a masterpiece of vocal elegance that it should be remembered to posterity by a marble memorial. (EL DIARIO.)

### RIGOLETTO

Bonci is the ideal Duke in *Rigoletto*. His beautiful voice and his amazing facility of execution combine in making his work so interesting as to keep the audience spellbound during the entire performance. The immense ovation he was given after *La donna è mobile* is nothing but a mere act of justice to his monumental art. (EL COREO ESPAGNOL.)

### MANON

The news that Bonci would appear as Des Grieux in Massenet's *Manon* again filled the Arbeu. Many people were turned away for lack of accommodation. The night was perhaps the greatest of the triumphs attained by the tenor during the season. Mr. Bonci had to repeat the song of the Dream and was the recipient of a great ovation after the aria "Ah, dispar viso" in the cloister of Saint Sulpice. Here Mr. Bonci amazed by a sudden display of a dramatic fire and accent that went right to the heart of the audience, which responded, giving vent to a scene of enthusiasm that lasted several minutes. (EL IMPARCIAL.)

We believe that the work of Bonci last night cannot be better described than by asserting that Mexico City through this great tenor was enabled to pay tribute to Massenet's memory, a homage really worthy of the greatest of the French composers. His voice never appealed more and his art was more impeccable than ever. (EL ENTRASIGENTE.)

### MIGNON

The announcement that Thomas' *Mignon* would be the last opera in which Bonci would appear in Mexico City caused the whole house to be sold several hours before the time set for the beginning. The crowd was so large that mounted policemen were called to keep the circulation and order. Mr. Bonci sang with his customary beauty of tone and exquisite art. His rendition of "Addio Mignon" and "Ah, non credevi" were standards of vocal art that will never be forgotten by those who were lucky enough to secure admission. Mr. Bonci received a series of ovations and numberless curtain calls, as well as many bravos shouted in a quite Mexican manner. (EL IMPARCIAL.)

Mr. Bonci is Available for Concert and Recital Engagements in the United States *only*, during the months of February, March and April, owing to his enormous success in Mexico.

For open dates immediate application is necessary

Management: HAENSEL & JONES, - Aeolian Hall, - New York

## BOSTON OPENS ITS ARMS TO "LOUISE"

First Production of Charpentier's Opera by Director Russell's Company Arouses Intense Interest—Principals Win Individual Triumphs

Bureau of Musical America,  
No. 120 Boylston St., Boston,  
December 21, 1912.

CHARPENTIER'S "Louise" was performed for the first time by the Boston Opera Company on Wednesday evening, the 18th, and the production was a brilliant success. The opera was hardly known in this city. One performance of it was given here in the Spring of 1909 by Oscar Hammerstein, but that performance was in some respects not so complete as the performance given at the Boston Opera, nor was the press or the

*Sweeper*, Elvira Leveroni; the *Noctambulist*, and the *King of Fools*, Max Lipmann. And although the list is lengthy, I must add the names of others who took part, for each of them were well entitled to individual mention. They were Nina Alciatore, Ernestine Gauthier, Luise von Aken, Myrna Sharlow, Johanna Morella, Maude Phillips, Dorothy Wilson, Florence de Courcy, Dolores Wilson, Messrs. George Everett, A. Sillich, A. Pulcini, Rene Chasseraux, Ernesto Giaccone, Luigi Cilla, Paul Saldaigne, Edward Bourquin, Bernardo Olshansky, Nikola Oulchanoff.

André Caplet conducted, and although his indisposition, just previous to the performance, had made the preparation of the work more difficult, he obtained excellent results from orchestra, chorus and soloists. The scenery was by Josef Urban, and this scenery was, to my mind, not wholly successful, although it should be taken, as one reviewer remarked, as a series of impressions of the Paris of today, rather than a literal photographic reproduction of certain streets of that city. Two scenes at least were excellent. The workingman's room of the first and last acts, and the best scene of all, the scene



Mme. Louise Edvina as "Louise"

public so enthusiastic as on the latter occasion. But it now seems that "Louise" has come to Boston to stay for a while.

The attitude of the audience was unmistakable. The opera had not only interested; it had been given absorbed attention, it had been enjoyed. And to me, in spite of what may be called its parochialisms, and its unquestionable diffuse-



Mme. Maria Gay as the Mother in "Louise"

at the foot of Montmartre—the first scene of the second act.

Although Mr. Caplet has shortened the opera in a number of places, respectfully and diffidently, the work, though well set and staged with all possible expedition lasted from 7:45 to about 11:40—too long for the best of us! Now, as to the individual performers. Mme. Edvina was heard for the first time in a part for which she is especially adapted by voice and by virtue of her temperament. She sang the music superbly. It will be long before this music is heard again to such an advantage, unless Mme. Edvina is the singer. The voice has all desirable range, power and color. Its girlish quality, to which I have ere this alluded, can become, at the will of the singer, sensuous, filled with womanly tenderness, full of a hundred nuances. The air, "Depuis le Jour" was superbly delivered, and it caused applause to break out then and there. Mme. Edvina's first act is excellently composed. Its costuming might be discussed from several points of view. Her duet with *Julien*, on the height of Montmartre, was made as much of as might be. Here the music sags somewhat. Her last act was very exciting. I differ with her performance of it, as I differ with several other details of her impersonation. These things are partly matters of individual taste and opinion. It must be said, however, that here, and by virtue of Mr. Marcoux's magnificent impersonation, an impersonation which must be considered one of the greatest ever seen on the Boston stage, and Mme. Gay's most effective work in this scene—by virtue of these things the scene was simply overwhelming in its intensity. This last act is, incidentally, one of the tragic masterpieces of modern opera. Mme. Edvina's voice soared over

the ecstatic orchestra that was rhyming the songs of Paris, and thrilled her hearers. Her temperament almost overmastered the singer herself, and inevitably brought a response from the listeners. And one of several great dramatic moments occurred in this act—that moment in which the parents, first stupefied, and



—Dover St. Studios, London.

Vanni Marcoux as the Father in "Louise"

then enraged past measure at the obstinacy of *Louise*, rush toward her, and the girl announces her creed, "To all the right to be free," etc. The artist, with a really grand and compelling gesture, made the moment one always to be remembered.

And what nonsense is all this talk of free love! The marvel is that the composer has expressed the things that he feels and the things that he believes with such conviction that his score has traveled over three or four continents and acquired an important position in the modern répertoire, in almost every place where it has been heard. Let us say at once that *Julien* is a calf, and more than this, an ungrateful part for the artist. Mr. Clément's *Julien* was about as fine a piece of work as could be, and Mr. Clément sang with a roundness and carrying power of tone which surprised his admirers.

Of Mr. Marcoux's *Father* it is difficult to speak in measured terms. In the course of the seasons the musical reporter becomes rather disillusioned, and a procession of even attractive concerts and opera performances appear to him, too often, as part of an uninviting grind. But once in a while a great artist appears on the scene, and again once in a while, this artist finds a rôle which is absolutely his, and conditions which favor to the utmost his performance. And so Mr. Marcoux's *Father* will always be remembered by me as one of the greatest artistic experiences of a number of seasons in a city which offers, on the whole, quite an array of artists and performances as the years go by. The picture of a Parisian workingman who earns his bread by his hands, and a character rough and tender, devoted to his home and his domestic life, was drawn to the last hair in the first act. The scene could not have been made more characteristic and touching, and I have already spoken of Mme. Edvina's excellent collaboration in this place. In the last act, when the curtain rose after that prelude which is gray and brooding as is the figure discerned as the curtain rises, the *Father* appeared as one whose spirit and whose body had been sorely strained by grief and shame. As a portrayal, physiologically, of an invalid in mind as well as in body, of one whom no physical burden, but brooding sorrow, that gnawed at the vitals, had weakened, this impersonation was worthy of the most careful observation. Here was the tonality of the scene, so to speak, established at the very beginning, and then, thanks equally to the mastery of the composer, whose technic and grasp have here

failed him not for moment, who from an ordinary and tawdry domestic quarrel has evolved an epic tragedy, and thanks to the especial abilities of those on the stage, the scene developed unforgettable. The *Father* tried to bring back to his arms the girl that had been his, and he sang the cradle song that both of them knew—one of the simplest and most affecting moments of the entire score. *Louise* was first cold to this, asking only her unconditional freedom, and then, as the sounds of the city outside were heard, and as voices commenced to call, "Jolie, jolie," voices, we may well take it, from the soul of the Girl whom the Town desired, she became, first restive, then delirious with excitement. Then the *Mother*, formerly the aggressor, had to restrain the *Father* when he rushed forward. Mme. Gay and Mr. Marcoux worked admirably together. The one, then the other, would turn as though to punish the daughter, then the two would rush to each other, to seek the only comfort left them, and finally came the moment when the *Father*, aroused past all control, threw open the door and *Louise* disappeared just as the chair thrown by the parent crashed to pieces behind her. At this instant the orchestra, which has been rising like a flood, snaps off at the climax of its accent, on a sharp dissonance, and there is almost utter silence. The *Father* is heard in the passage-way, stumbling about, sobbing, "Louise, Louise," and the only answer is an echo, from afar, of one of the songs of the great and terrible city, and he shakes his fist at that mocking panorama, "Oh, Paris." When anything in any art is achieved, it is impossible to do that thing justice—at least it is quite impossible to reproduce it, in another art. And words by the wisest of us would not do justice to the greatness of the scene itself, or to Mr. Marcoux's interpretation. Mme. Gay was a thoroughly characteristic mother, shrewish, abundant with her gestures, acting out the part, perhaps, more extensively than she will in future performances. There was then Mr. Lankow's *Chiffonier*, a minor part, taken and sung so well that it, too, must be included among the great achievements of the evening. Characteristic in action, noble and pathetic in song, Mr. Lankow further distinguished himself. Ensemble groups were excellent, such as the group of sewing girls in the dressmaker's atelier—the vivacious and charming scene of the second act, when *Julien*'s effective serenade is heard without. Of equal enjoyment was the behavior of the Bohemians, the friends of *Julien*, in the preceding scene of this act.



—Photo by Ruttenberg.

Edward Lankow as the "Chiffonier" in "Louise"

The spectacle of the *Crowning of the Muse* was brilliantly carried off, and here Mme. Gay made an impressive appearance when she came to take back *Louise* to her home. The orchestral performance was also authoritative and telling.

The operas and casts of Monday night, the 16th, and Friday night, the 20th, were repetitions: on Monday, "Thaïs," with Miss Garden taking a farewell of Boston until after New Years, with Mr. Marcoux, Ferdinand de Potter, Jeska Swartz, Blanche Manley, Edward Lankow as principals; on Friday "The Tales of Hoffmann," with the cast of former productions. On the occasion of her temporary farewell Miss Garden surpassed herself. She made the cheapest, the tawdriest of possible settings of the legend of *Thaïs* and her reformation a drama that was

[Continued on page 38]

Edmond Clément in "The Tales of Hoffmann"

ness and the weakness of certain elements, the opera of "Louise" has vital qualities which should make it welcome, not only in Paris, its birthplace, but wherever it is mounted with the care and the competence which distinguished the Boston performance.

The big cast was an excellent one, distinguished first for the brilliant abilities of its individual members, but not less for the excellence of the ensemble effect, the harmonious workings of all parts of the whole. The *Louise* was Mme. Edvina, who, in a sense, made her début in Boston on this occasion. The *Julien* was Edmond Clément; the *Father*, Vanni Marcoux; the *Mother*, Maria Gay; the *Rag-picker*, Edward Lankow; the *Street*

## PULITZER MEMORIAL BY PHILHARMONIC

Beethoven, Wagner and Liszt in Program Honoring the Society's Benefactor

The New York Philharmonic, having complied with all the other conditions stipulated in the will of the late Joseph Pulitzer for the acquisition of the half-million dollar legacy which he bequeathed it, undertook on Thursday evening of last week to do him memorial honors by presenting a program devoted to his three favorite composers—Beethoven, Wagner and Liszt. Apart from its particular significance it was a concert which would under any conditions have been one of the most noteworthy of the season. The audience was very large and its enthusiasm was marked, while the orchestra was on its mettle and played as if inspired.

For his Beethoven number Mr. Stransky defied present-day custom by selecting, instead of the much-played "Eroica," Fifth or Seventh Symphonies, the First, which in spite of certain unmistakable traits foreshadowing the genius of the later Beethoven is far more redolent of the characteristic qualities of Haydn and Mozart. Ingenuous as much of this music is, its very simplicity and freshness contribute to its vitality and it still delights for all its unpretentiousness. There is, in truth, no need for such infrequent performances of this symphony. It was deliciously played.

The Wagner portion of the program comprised the "Meistersinger" Prize Song, which Carl Jörn sang more or less effectively, as well as Siegfried's final apostrophe to Brünnhilde and the funeral music from "Götterdämmerung." The *pièce de résistance*, though, came with the final section of the concert, which was devoted to Liszt's sublime "Faust" Symphony.

Mr. Stransky's rank as a Liszt conductor is quite unquestionably of the highest and regret was expressed last year that Liszt's greatest orchestral work did not then figure

on his programs. Last week's presentation of the symphony emphasized this regret, but in view of the way in which it is was acclaimed it is fairly certain of having frequent hearings in the future. It cannot be denied that the "Faust" Symphony is long, that the duration of the first movement particularly is almost perilous. But the marvelous quality of the composer's inspiration, the sureness of insight and spiritual comprehension which have enabled him to give musical expression to the profoundest significance of Goethe's tragedy, that towers above similar attempts on the part of all other composers, the plenitude of melodic invention and the abundance of novel devices of harmony and instrumentation, from which composers from Wagner to the present day have borrowed copiously, atone for this one deficiency.

"In conducting this symphony one must abandon all idea of the arbitrary division of the bar line," remarked Mr. Stransky after the performance, "and interpret it in the spirit of an improvisation." It was precisely in this spirit that he had interpreted it.

The tenor part in the last movement was excellently sung by Mr. Jörn, while the men's chorus, which also distinguished itself, was recruited from the Arion Society.

H. F. P.

### Public Banquet in Berlin for Carreño Jubilee

BERLIN, Dec. 14.—A public banquet in her honor is to mark the jubilee of Mme. Teresa Carreño, the famous pianist, on December 21. Such distinguished musicians as Richard Strauss, Lilli Lehmann and Etelka Gerster are at the head of the committee making the arrangements for the celebration of the pianist's half century in music.

### Charles Norman Granville's Successes

Two more successes were added to his record by Charles Norman Granville, the baritone, during the past two weeks. He sang a concert at the High School, Kateshaw, N. Y., where his work was much admired. In a performance of Balfe's "Bohemian Girl," given by the Passaic Glee Club recently, Mr. Granville scored heavily as *Count Arne*, where the papers spoke of his "regal baritone, of mighty proportions." His entire performance was of a very high order.

## PLAYER-PIANO AS ORCHESTRA SOLOIST

St. Paul Symphony Tries the Experiment with But Indifferent Success

ST. PAUL, MINN., Dec. 16.—It fell to the lot of Concertmaster Edmund Foerstel to conduct an interesting though admittedly unsatisfactory experiment, said to be the first of its kind in America, at the sixth popular concert of the St. Paul Symphony Orchestra. Grieg's A Minor Concerto, op. 16, for piano, was given over to a player-piano as the solo instrument, operated by Egoan Putz. Conductor Rothwell, it was announced, was seriously ill. Mr. Foerstel rose to the occasion, conducting without rehearsal a performance which exploited in pronounced measure the resources and also the limitations of the mechanical "player."

The demonstration went far in pointing out the possibilities of a wonderful mechanism under the control of a master hand as an educational force in a widely extending field, but it also left much to be desired in a performance with orchestra in the consideration of a satisfactory ensemble.

The program opened with the Schubert-Liszt "Reiter March." In this, as in the two movements from Grieg's "Peer Gynt" Suite, all eyes were upon Mr. Foerstel, whose appearance, dignified and reposeful, inspired the audience with confidence and respect. Mr. Grossman assumed the responsibilities of the concertmaster with becoming ease and led in a readily distinguishable unity of purpose among the men to give to Mr. Foerstel and the audience of their very best in a time of emergency.

Most satisfactory was the rendition of Wagner's "Träume," which followed Saint-Saëns's barcarolle, "A Night in Lisbon." Liadov's "Une Tabatière à Musique," an imaginative conceit for piccolo, two flutes, three clarinets, harp and bells, was played by Messrs. Pfeifer, Meriggioli, Guibert, Lindemann, Bohnen, Okel, Fanelli and Heger. Wagner's Introduction to Act III of "Lohengrin" brought the program to a close.

The unqualified success of the first Young People's Concert by the St. Paul Symphony Orchestra, under the auspices of the Schubert Club, led to a second concert on Friday afternoon at the Auditorium in a series likely to extend throughout the season. The program had been carefully studied previously in the various schools and among the large company that attended were the children from the Minnesota State Hospital for Crippled Children and others, all guests of the club, from Neighborhood House, a center of settlement work. On the program were the "Tannhäuser" March, the "William Tell" Overture, "Anitra's Dance" and "In the Hall of the Mountain King" from the Grieg "Peer Gynt" Suite and the Polonaise from Tschaikowsky's "Eugen Onegin."

Two soloists were featured in the program, Concertmaster Foerstel, who played the "Meditation" from Massenet's "Thaïs" and Ethel Adams, soprano, a recent addition to St. Paul's resident musicians, who selected for the occasion four charming songs, "Who Is Sylvia?" Schubert; "Daybreak" and "O Lovely Night," Landon Ronald; "Pastorale," Lane-Wilson. These she sang with vocal ease bespeaking good schooling and a simple charm of manner appropriate to the occasion. Liza Lehmann's "Cuckoo Song," in response to much handclapping, was delightfully sung. Distinct aid in Miss Adams's success was furnished by Katherine Hoffmann, who gave of her unassailable art as accompanist.

Among visiting musicians Elsie Baker,

contralto, sang recently with the St. Paul Symphony Orchestra in two arias, "Love, Lend Me Thy Might," from "Samson and Delilah" and "Lieti Signor," from "The Huguenots." Her beauty of voice and good musical taste excited the admiration of an appreciative audience. F. L. C. B.

### Schumann-Heink with Philharmonic in Brooklyn

In the second concert of the Philharmonic Society of New York, conducted by Josef Stransky at the Brooklyn Academy of Music on December 15, the presence of Mme. Schumann-Heink on the program heightened the attractiveness of the performance. Tschaikowsky's Fifth Symphony, the First "L'Arlesienne" Suite of Bizet, and Liszt's "Les Préludes" were superbly played. Many encores were given by the famous contralto, who sang Bruch's aria, "Penelope," from "Odisseus," with fine interpretative skill. Three forceful numbers were "Erlking," Schubert-Berlioz; "Death and the Maiden," Schubert-Mottl, and "Dreams," from "Tristan und Isolde." Mme. Schumann-Heink sang admirably and was brought to the proscenium repeatedly by an insistent house.

G. C. T.

### Bonarios Grimson a Jersey Soloist

JERSEY CITY, N. J., Dec. 11.—Bonarios Grimson, violinist, was the soloist with the Schubert Club at its first concert of the season last evening. Mr. Grimson played selections by Bach, Sarasate, Kreisler and Brahms-Joachim, displaying technic and understanding and a tone that was most satisfying. He was recalled many times.



MISS VERA

## BARSTOW

Violinist

WILL GIVE HER FIRST

### New York Recital

IN THE NEW

AEOLIAN HALL

Thursday, January 9th, 1913

Sole Direction

MARC LAGEN

500 Fifth Avenue New York

TENOR

ORATORIO-CONCERT-OPERA  
Personal Address: 215 W. 116th St., N. Y.  
Tel. 5860 Morningside

## HINDERMYER

### Peabody Conservatory of Music of Baltimore

HAROLD RANDOLPH, Director



ENDOWED, the conservatory offers every advantage for musical culture and maintains a Staff of 60 eminent European and American Masters, including

Geo. F. Boyle,  
Ludwig Breitner,  
Adelin Fermin,  
Scholarships, Diplomas, Teachers' Certificates.

Theodor Hemberger,  
Pietro Minetti,  
Harold Phillips,  
Catalogues Mailed.

J. C. Van Hulsteyn,  
Emmanuel Wad,  
Bart Wirtz.

## Ward-Stephens

Teacher of  
Artistic  
Singing



Cleofonte Campanini, says:

"Stephens is a great musician whom I sincerely admire."

SOME OF THE BEST SOLOISTS IN AMERICA ARE STUDYING WITH MR. STEPHENS WHOSE WORK IS ATTRACTING INTERNATIONAL ATTENTION.

Applications may now be made for admission to Mr. Stephens' SUMMER CLASS FOR TEACHERS, beginning June 15th and ending Sept. 15th, 1913.

Address all communications to Ward-Stephens

253 West 42d Street, New York

Phone 3956 Bryant

## "ZINGARI" HAS ITS ITALIAN PREMIÈRE

Leoncavallo Work Not Quite So Successful in Milan as in London

MILAN, Dec. 4.—A very aristocratic audience thronged the beautiful Lyric Theater here to witness the first performance in Italy of Ruggiero Leoncavallo's new opera, "I Zingari." The work was well liked and was applauded frequently and vigorously, but it cannot be said that it obtained the unequivocal success here that it did in London. Nevertheless, it is a picturesque work, instinct with passion, and is doubtless destined to long life on the Italian stage. There is more flexibility in the music and a greater variety of rhythm than in any previous work of Leoncavallo's. There is less of monotony in the orchestration.

The best part of "Zingari" is in the first episode, in which the "Song of the Gypsies" is full of color and spirit and the following music expressive and colored with delicate taste. Applause after the first act was general and pronounced and the composer was called before the curtain again and again with the singers.

The second act was also well appreciated and is certainly a beautiful part of the score, but while it has more action than the first act it did not obtain quite the same success. A hint of reminiscences of "Pagliacci" did not help it. There was less applause at the fall of the curtain, but this was undoubtedly due in part to the somewhat indifferent work of the singers. The press takes a judicious attitude towards the work, recognizing both its merits and defects and according it a fair success.

The orchestra played too loudly throughout the performance and with exaggerated emphasis, and the singers also sometimes forced their voices. Eugenia Burzio again proved what a wonderful singer she is. Her beautiful voice, with its warmth, flexibility, smoothness and power of passionate expression, moved the audience to tempestuous outbursts of applause and it is but fair to say that between her charming self and the composer the laurels should be divided. She threw her whole soul into her acting of the part and the result was magnificent. To the other principals only moderate praise can be given.

After "Zingari," "Zanetto," the juvenile opera of Mascagni was given its first performance in Milan for several years. It was poorly sung and the audience began to leave the theater before it was over.

The public is seldom so unanimous in its judgment of the merits of a performance as it was last night at the first performance of Wagner's "Lohengrin" at La Scala. All admired the execution, both vocal and instrumental, and the splendid scenic equipment. Serafin's conducting was not impeccable—there was an occasional overemphasis or misplaced emphasis—but there was also a great deal to commend in his reading and his men were most attentive to his wishes. Linda Canetti was a charming Elsa and Cesa Bianchi, who making his débüt, achieved a complete victory so far as his vocal interpretation of "Lohengrin" was concerned. He was very nervous but this

**MILDRED POTTER**  
CONTRALTO

Management: WALTER ANDERSON  
171 W. 57th St., New York Phone 268 Columbus

"A Joseffy Pupil"

**Sydney Dalton**  
Piano and Harmony

504 W. 111th St. NEW YORK  
Phone 4753 Morningside

**Cecil Fanning**  
Baritone

H. B. TURPIN, Accompanist

Season of 1912-13 giving concerts in Germany, Italy and England. Available in America after September 1st, 1913. Address: H. B. TURPIN, c/o American Express, London, England, or H. B. TURPIN, Dayton, Ohio.

## NOTED VIOLINIST PLAYS FOR FAIR STUDENTS AT CALIFORNIA CONVENT



Students of Notre Dame Convent in San José, Cal., and Their Distinguished Guest, Mme. Maud Powell. Harold Osborn Smith, Her Accompanist, Is Seen on Her Left, and Manager Turner on Her Right

SAN JOSE, CAL., Dec. 15.—The students of Notre Dame Convent have enjoyed the privilege of entertaining many celebrities of the musical world, but never has a visiting artist aroused greater interest here than did Maud Powell, the American violinist, who gave a recital at the school last week.

Accompanied by Harold Osborn Smith, the pianist, Mme. Powell played the following program:

1. (a) Concert Piece, Bruch, I, Allegro Appassionata, II, Adagio ("The Little Red Lark"); (b) Rondo, G Major, Mozart, Encore, Hungarian Dance No. 8, Brahms-Joachim. 2. Sonata, D Minor, op. 108, Brahms, I, Adagio, II, Un poco

presto e con sentimento, III, Presto agitato; Encore, Spanish Dance, Sarasate. 3. (a) Menuet; Beethoven; (b) Scherzo (dedicated to Mme. Powell); Gilbert; (c) "Ave Maria," Schubert; (d) Scenes de la Czarda, Hubay; Encore, "Traumerei," Schumann. 4. Piano Solo, Allegro Appassionata, Saint-Saëns, Harold Osborn Smith; Encore, Nocturne, Chopin. 5. (a) Liebesleid, Kreisler; (b) Polonaise, Wieniawski; Encore, Liebesfreud, Kreisler.

The recital made a profound impression upon the girl students, who found in Mme. Powell's interpretation all those artistic qualities that have given her distinction among the world's greatest musicians.

Mme. Powell, Mr. Smith and H. Godfrey

Turner, Mme. Powell's manager, spent several hours at Notre Dame, wandering about the beautiful grounds and buildings and listening to the pupils play. Mme. Powell was delighted with the methods and work of the college, which she says is as thorough as any European school.

## Edith Thompson PIANIST



BOSTON POST, Dec. 17th.—"A rondo by Mozart, in singular contrast, preceded Franck's most modern and mystical expression. Miss Thompson played with unusual authority and grasp. The fugue of Franck was read effectively, and certain of the Schumann pieces, such as 'In der Nacht,' were read with especial sympathy. There was musically treatment of the Chopin nocturne in F sharp major, and the étude on black keys was brilliantly played. The scherzo Miss Thompson interpreted with unusual understanding. For once the ornaments of the chorale became tone-wraths, fantastically setting off the chant, but not taking the attention from the main idea; and there was the appropriate dark coloring and dramatic feeling."

BOSTON TRANSCRIPT, Dec. 17th.—"Miss Edith Thompson's recital yesterday proved her continuing advance in musical differentiation. She showed the discrimination, for example, that keeps Schumann's 'Fantastic Pieces' the little miniatures for the pianoforte that these really are. She did not transform her nocturne and her studies from Chopin with declamatory voice, and she was grave with Franck's Prelude, Choral and Fugue."

BOSTON ADVERTISER, Dec. 17th.—"Miss Thompson succeeded in every respects in reviving the familiar works; she was especially happy in the 'Prélude, Choral, and Fugue' 'César Franck,' and in parts of the Schumann. The theme of the Mozart 'Rondo' was clothed in most appropriate and diverse colors at its many appearances. Miss Thompson has evidently met with real nocturnal visions, since her playing of the 'In der Nacht' could not otherwise have been so vivid, so wild and so satisfactory."

Management: LOUIS MUGGETT, Symphony Hall, Boston  
Mason & Hamlin Piano used

**CHRISTINE MILLER**  
Contralto

1003 Heberton Avenue Pittsburg, Pa.

**The American Institute of Applied Music**  
(THE METROPOLITAN COLLEGE OF MUSIC)

John B. Calvert, D. D., President 212 W. 59th St., New York City

The Faculty and Examiners

H. Rawlins Baker Fannie O. Greene Sara Jernigan Henry Schradieck  
Mary Fidelia Burt John Cornelius Griggs McCall Lanham Harry Rowe Shelley  
Kate S. Chittenden Leslie J. Hodges Dan. Greg'y Mason Wm. F. Sherman  
May L. Ditto Gust. O. Hornberger Paul Savage Katharine L. Taylor  
Geo. Coleman Gow 27th SEASON R. Hunt'g. Woodman

Send for circulars and catalogues.

KATE S. CHITTENDEN, Dean

**Institute of Musical Art**  
OF THE CITY OF NEW YORK

Frank Damrosch Director. An endowed school of music. The only school of its kind in America. The Operatic Department affiliated with the Metropolitan Opera House. Address, Box 22, 120 Claremont Avenue.

**DAGMAR DE C. RUBNER PIANIST**

Exclusive Management: Satorius & Rapp, 1 West 34th St., New York

# Minnie TRACEY

## DRAMATIC SOPRANO

*American Concert Tour: January 15 to March 15, 1913*

Miss Minnie Tracey is to-day one of the most popular American singers in Europe. She made her début at the Covent Garden Opera House, London. She has sung in grand opera and on the concert stage with equal success in all of the large cities of Europe and she appeared at the Metropolitan Opera House, New York, in 1901. She has been made a Knight of the Order of Public Instruction by the French Government in recognition of the services rendered by her to the cause of lyric art in the country where she has made her home.

### PARIS

**DAILY MAIL, Paris, April 12, 1910.**—Miss Minnie Tracey, the well-known American singer, appeared yesterday at the Gaité Théâtre, Paris, in the rôle of Sélika in Meyerbeer's opera "L'Africaine," and gave a very distinguished and charming rendering of the famous rôle. This graceful artist possesses a rich soprano voice of much range and flexibility, while her histrionic abilities place her in the front rank with Continental operatic stars. Miss Minnie Tracey first sang at the Gaité Théâtre in "La Juive."

**LE MÉNESTREL, Paris, April 16, 1910.**—Miss Minnie Tracey, who had not appeared before on an operatic stage in Paris, sang yesterday in L'Africaine, at the Gaité Lyrique Theatre. The public warmly applauded this excellent singer who had already won a well-deserved reputation in Paris concerts and on the leading stages abroad.

**LA LIBERTÉ, Paris, Jan. 13, 1910.**—Miss Minnie Tracey sang, with much vocal charm and science of effect, a composition by Jean Sibelius, *Herstabend*, and *Princess Ilse*, by M. Moor. (Concert Sechiari).

**LE SOLEIL, Paris, Jan. 11, 1910.**—Miss Minnie Tracey possesses a clear, well-placed voice with rich tones and she is to be congratulated on the choice of the works which she interpreted. (Concert Sechiari).

**LE FIGARO, Paris, Nov. 25, 1912.**—Miss Minnie Tracey's recital, given Thursday evening at the Salle des Agriculteurs, Paris, drew a numerous and elegant public. Miss Tracey, her powerful and supple voice in fine condition, rendered with remarkable artistic effect compositions by Hugo Wolf, Brahms, Schumann, Mozart and Gluck. The public gave her an enthusiastic reception.

**DAILY MAIL, Paris, Nov. 23, 1912.**—Miss Minnie Tracey's first recital this season attracted a large audience to the Salle des Agriculteurs, Paris. Miss Tracey was in fine voice, and sang with her customary charm and distinction. The first item on the programme, an air from Gluck's "Iphigénie," was beautifully rendered by Miss Tracey, and other songs which elicited great applause were the Liebesbotschaft of Schumann, "Schwermuth" and a Rhenish folksong of Brahms. The singer showed dramatic power in "Tristesse d'Olympia" (V. Massé), and beautiful pathos in a melody of Chopin's "Mélancolie."

### GENEVA

**DAILY MAIL, Paris, May 4, 1912.**—Miss Minnie Tracey has had a most successful concert tour in Switzerland, her beautiful singing being enthusiastically received by the large audiences that gathered in different towns.

The program at the Salle du Conservatoire here was a remarkably fine one. Miss Tracey sang delightfully in French and German from the masters, and had a particularly warm reception.

**HELD, in the Journal de Genève, Geneva, May 2, 1912.**—Since her brilliant operatic début in this city, when she proved an admirable *Iphigénie* and a *Chimène* full of pathos, Miss Minnie Tracey has won such success in concert in Geneva and has appeared here so often that all are now familiar with her merits, her ardent and personal manner of interpretation, her temperament, her constant care of style and expression which she pushes to the extreme. This distinguished soprano sang a program of unusual delicate taste which displayed to advantage the fine tone and volume of her voice.



MINNIE TRACEY

### LONDON

**SUNDAY TIMES.**—One cannot praise Miss Minnie Tracey's singing yesterday more warmly or more justly than by saying that she succeeded in a program which denoted the connoisseur. Miss Tracey's singing has the charm of a beautiful voice indexing a rich imagination, great depth of feeling, and unimpeachable taste. With these qualities she was able to sing Rameau's rarely heard "Diane et Actéon" an Aria by Monteverde, and a Canzonetta by A. Scarlatti with what seemed a definite rightness of style, her remarkable range was exemplified by the almost solemn intensity of her delivery of Bach's "Bist du Bei Mir?" and her airy brilliance in Rameau's Papillon inconsistant." Nothing hackneyed marred the distinction of the program, and on the modern side it included four songs heard here for the first time. Of these "Le Désert" and "Le Soupir" by Georges Enesco, are strangely gloomy, yet impassioned songs, which served to show Miss Tracey's accomplishment in another respect.

**PALL MALL GAZETTE.**—Miss Tracey who really possesses a finely clear voice of beautiful quality . . . she impressed us as being an artist of considerable gifts . . . she is quite a notable singer. She sang Schubert's "Auf dem Wasser zu singen" with charming purity.

**PALL MALL GAZETTE.**—London Philharmonic Concert, directed by Dr. Cowen. Miss Minnie Tracey, who has made her first appearance at these concerts, sang for the first time in England Reyer's "Réveil de Brunhilde." The song, despite a few somewhat unsatisfactory passages, is really beautiful, and in all its tender moments Miss Minnie Tracey was quite equal to the task set before her; for in anything like an extreme sweetness of feeling she sang with a tender emotion that was very beautiful to note.

### MUNICH

**MUNCHEN NEUSTE NACHRICHTEN, Oct. 22, 1912.**—Miss Minnie Tracey, the American soprano, has a dramatic voice of fine power and uses it with art, the tone of the voice is equal in each part of the scale. The singer gave a remarkably interesting rendering of *Les Cloches du Soir*, of César Franck, *Vie antérieure*, of Henri Duparc, *Villanelle*, of Berlioz (encored), *Air de Marie Magdeleine*, by Massenet, and a beautiful song of Sibelius, *Ai-je rêvé*?

**KLEINER JOURNAL, Munich, Oct. 28, 1912.**—Miss Minnie Tracey, an American soprano, possesses a most beautiful well schooled dramatic soprano voice and gave a personal and interesting interpretation to the songs of Brahms, Schumann, Strauss, Schubert and was particularly successful in the French songs of Massenet, Duparc, Berlioz, César Franck and a new song of Sibelius, the Finnish composer. The applause awarded the singer was most enthusiastic.

**MUNCHNER ZEITUNG, Oct. 22, 1912.**—I prefer Miss Minnie Tracey, the American singer, in the French Lieder, of which there were more on her program than of the German Lieder. Her voice is sweet and powerful, her Italian method sometimes makes her use the portamento too often, to my idea, but the songs were interesting, often beautifully rendered, and met with much applause.

**DAILY MAIL, Paris, Oct. 22, 1912.**—The American soprano, Miss Minnie Tracey, gave a very successful song recital in Munich. Miss Tracey was heard at her best in Berlioz's charmingly playful villanelle, while Schubert's "Allmacht" and an aria of Gluck's displayed the full dramatic qualities of her melodious and extremely powerful voice.

**HAENSEL & JONES, Aeolian Hall, New York**

**Miss MINNIE TRACEY, 229 Faubourg Saint-Honoré, Paris, France**

## WHAT ONE WOMAN HAS DONE FOR THE MUSICAL LIFE OF HER CITY

Myrtle Irene Mitchell of Kansas City a Striking Example of the Manager's Importance in Promoting Artistic Appreciation in a Community—Makes Her Annual Visit to New York to Engage Artists

IT is little more than a year ago that one of our leading New York musicians issued a pronunciamento in which he declared that music in America was in a barbaric state largely because of the fact that women were guiding its destinies.

The statement was refuted at the time



Alice Nielsen, Charles L. Wagner, Her Manager, and Myrtle Irene Mitchell

with a certain amount of finality by a music-loving New York woman, whose interest in the art has been such as to wield an influence over one of our great American orchestras. But this reply, even from so well-informed an authority, is not half as decided a rebuttal to the original statement as is an accomplishment in a Western city, done in four years time by a young woman, whose desire it was and is to bring music of the highest rank to her townspeople. Kansas City is the place where this has been accomplished and Myrtle Irene Mitchell has triumphed in giving the city the best that is to be had.

## ALICE ELDRIDGE Pianist

Available for Concerts,  
Recitals, Etc.

*Boston Transcript*, Nov. 27:—"Technically she has become apt and resourceful; the quality of her tone, at its best, pleases the ear; she sustains her melodies and orders the phrases in them with clear intelligence, and she comprehends musical design in the proportioning of her piece. She has, too, as her diversified and rather unusual programme of short pieces proved, an inquiring, catholic and individual musical mind."

Address

**RICHARD NEWMAN**  
STEINERT HALL, BOSTON

Without her efforts Kansas City might yet be enjoying two concerts a year, which took place when a local music club undertook to bring a few great artists there under its auspices. Her campaign has been one of extraordinary grit and pluck, the set purpose of making the city better through its art-interest and more cosmopolitan in its tastes having never been lost sight of. There have been trials and tribulations galore, for Miss Mitchell's giving her series in the Willis Wood Theater has made her carry on her work without the aid of Kansas City's leading newspaper, the *Star*, an old-time quarrel between this journal and the proprietor of the theater making it impossible for her to enlist its services in a publicity campaign or have it "cover" her concerts. Despite all of which she has come off victor and this year for the first time has two series of seven concerts each, instead of a single series.

While in New York last week, between attending matinées at the theaters, concerts and opera performances, Miss Mitchell spoke of her work and plans to a MUSICAL AMERICA man. One has but to meet her to realize the extraordinary qualifications which she possesses for the work which she has done so successfully. She is the true Western type of American woman, active, enterprising, interested in all that is going on in the artistic world.

"Seven regular concerts, making a series, and three extra concerts," was my first announcement to Kansas City. And there was immediately a general uprising, in which figured interrogations as to how such a thing was possible, how the city could ever think of supporting so many concerts? There were even those who thought that the project might be disparaged by remarking that the artists announced would never appear and that it was a fatuous undertaking. The first year went through successfully, however, and after last year I decided that I would bring two lists of artists, one of those who had been to us before and a second list of new artists who had never been heard in Kansas City. My concerts opened this year on November 8 with Schumann-Heink, followed on the 22nd by Alma Gluck, and on December 6 by Alice Nielsen. Miss Nielsen, as you know, was brought up in Kansas City and while there we motored to many of the places which she knew as a girl. Among them was her old home, in front of which we had a picture taken. Miss Nielsen also received her old friends after the concert and was given an ovation, her work being of a very high order throughout the program, which contained miscellaneous numbers and also the second act of Rossini's 'Barber of Seville.'

Miss Mitchell spent her time in New York last week in arranging for two attractions for her series which had been cancelled, Geraldine Farrar's early Fall appearance not having materialized, and Georg Henschel's abandonment of his American tour. Not that she arranged matters definitely for substitutes, for that cannot be done in a moment, but she had weighed the merits of several artists from whom two will be selected to take the place of those mentioned above. About the care which must be exercised in bringing artists to her city she had this to say: "One cannot well engage any but persons with established reputations for my city, for the audiences want artists about whom they have heard. Thus my path is made somewhat more difficult, as there are often very excellent singers whom I would like to engage, who I, however, realize would not draw enough to cover their expenses."

It was suggested that since the concerts are arranged for in a series it would be feasible to work in, as it were, an artist or two of the order referred to. To which came the prompt rejoinder that in selling the course-tickets purchasers will not buy them unless the entire list is composed of well-known artists. How did Miss Mitchell decide as to what artists she wants? How does she determine whether Signor So-and-so is the right artist for her needs?

### CHRISTIAN COLLEGE CONSERVATORY OF MUSIC

**COLUMBIA, MO.** **Founded in 1850**  
Mrs. L. W. St. Clair-Moss, President; Henry Stearns, Director, Piano, Organ and Theoretical Branches.  
Piano: Paul van Katwijk, Clara Hartmann, Mary Barks, Walter Roberts.  
Voice: Kelley L. Alexander, Emilie Gehring.  
Second term begins January 23. Pupils may register at any time. Catalog mailed free on request. For terms address Christian College, Columbia, Mo.



Alice Nielsen in Real Life and as Advertised in Myrtle Irene Mitchell's Concert Course in Kansas City

Do the announcements of the concert-managers tell her? Yes, in a way, they do, but they serve principally, she admits coyly, to aid her in giving her printers ideas for the make-up of her literature, programs, etc. These latter are all gotten up by Miss Mitchell herself and show an unusual amount of ingenuity in the matter of arrangement.

Miss Mitchell has succeeded in four seasons in making her series the largest in the country and deserves much credit for having worked so as to supply her city with first-rate musical attractions. Of the newcomers this season there will be Adeline Genée on the 31st, Ysaye on January 3, Godowsky on February 14 and Riccardo Martin on May 9. Ganz, Kitty Cheatham, McCormack, Elman and Sembrich also appear there beginning in January. In order to have something to say to her people on her return Miss Mitchell made it her business to find time to hear as many of these artists as possible during her New York visit and attended what recitals they offered during her time in New York.

Though generally optimistic, of a cheery and bright disposition, this manager of attractions musical from the West sees but little hope for the minor artist's future. "The time is rapidly arriving when it will be impossible for these smaller singers and players to make a living in the concert-field. Conditions are changing and what was before a province for them in which they had a chance to figure has now been changed into something quite different. Three great artists are now engaged instead of a dozen small ones. Whether this is for the good of the community or not, no one can tell, but it would seem that the plan has some justification. For though the minor singer may provide a presentation of good music to the best of his or her ability, it is only the exceptional rendition of masterpieces that makes a definite impression on the average audience. And barring the great music centers the audiences are all average ones.

"I have made my concerts educational in their influence now by offering the seats in the upper balcony to students at reduced rates, the seats going on sale the morning of the performance. The response to this has been strong and I feel that many are benefited by it, who would otherwise be unable to hear the concerts. About my

audiences? I can only tell you what the artists tell me, and that is that they find that they must give them their very best; there is a healthy appreciation of music in our city and the audiences rise to the best efforts of every artist who has come to us. I think I can safely say that our concerts are attended by the best people in Kansas City, the appeal which they make being to the representative citizens." A. W. K.

### WASHINGTON CHORUS HEARD

#### Motet Society in Christmas Program— Weber Anniversary Concert

WASHINGTON, D. C., Dec. 24.—The Motet Choral Society, Otto T. Simon director, gives its first public concert on December 18, and despite the fact that this organization has for its object the familiarizing of the public with the artistic beauties of motets, only two of such numbers were represented on the program. These were "Cherubin Song," Glinka, and "Benedictus qui veni," Liszt. The other selections by the society were from oratorios and several miscellaneous choruses, including three Christmas numbers filled with the festival spirit. The assisting artist was Anton Kaspar in the following violin solos, beautifully interpreted, Andante espressivo, Grieg; Norwegian Melody, Svendsen, and Romanza, Wilhelmj. Mrs. Otto T. Simon made a most artistic accompanist throughout the entire concert, while "Christmas Greetings," Elgar, was further accompanied by a quartet of violins by Mrs. Dulin, Misses Allen, Ranor, Goeletzner, Wilbur and Mrs. Lewis. In the "Weihnacht" the incidental baritone solo was sung by John Waters.

A recital devoted to the works of Weber was presented by B. Frank Gebest and his advanced piano pupils, assisted by Mr. de Cortez Wolfungen and two of his concert pupils, Mrs. Susanne Ruthardt and Bertha Miller, on December 18. This was in honor of the one hundred and twenty-sixth anniversary of the birth of the composer. Mr. Wolfungen sang with dramatic interpretation the grand aria in the first act of "Der Freischütz"; while the other vocal numbers were also from the same opera. Mr. Gebest brilliantly played the Concertstück, ably accompanied on the second piano by August Bostrom. W. H.

## NEW PIANO CYCLE

By CHARLES WAKEFIELD CADMAN

### Idealized Indian Themes

Op. 54

1. The Pleasant Moon of Strawberries	3. The Sadness of the Lodge
2. From the Land of the Sky-blue Water	4. The Return of the Braves (Marche Fantastique)

(Not published separately)

PRICE \$1.00

Mr. Cadman has done his work well, and should be commended on the distinct addition which he has made to the literature of the piano.—*Musical America*.

Published by **WHITE-SMITH MUSIC PUBLISHING CO.**  
BOSTON 62-64 Stanhope Street NEW YORK 13 East 17th Street CHICAGO 316 South Wabash Avenue

# MUSICAL AMERICA

## THE MUSICAL AMERICA COMPANY

### PUBLISHERS

JOHN C. FREUND, President, address, 505 Fifth Ave., New York  
 MILTON WEIL, Treasurer, address, 505 Fifth Ave., New York  
 DELBERT L. LOOMIS, Ass't Treas., address, 505 Fifth Ave., New York  
 LEOPOLD LEVY, Secretary, address, 505 Fifth Ave., New York

Published Every Saturday at 505 Fifth Avenue, New York

**JOHN C. FREUND, Editor**

PAUL M. KEMPF, Managing Editor

### BOSTON OFFICE

ANITA ELLSWORTH, Manager  
 Room 1001, 120 Boylston Street  
 Long Distance Telephone  
 570 Oxford

### CHICAGO OFFICE

NICHOLAS DE VORE  
 Manager  
 Grant Park Building  
 624 Michigan Boulevard

### PHILADELPHIA OFFICE

ARTHUR L. TUBBS, Manager, Fuller Building  
 10 South 18th St., Philadelphia, Pa.  
 Telephone, Locust 358

### EUROPEAN OFFICE:

O. P. JACOB, Manager, Neue Winterfeldstrasse 30, Berlin W. 30  
 Germany. Cable Address MUAMER. Telephone,  
 Amt Kurfuerst 6085

### ROME:

WALTER LONERGAN, 6 via  
 Monte Savello, Piazza Monta-  
 nara; Business Dept., Piale's  
 Library, 1 Piazza di Spagna

MILAN:  
 A. PONCHIELLI, via San Maria  
 8, Fulcorina

### PARIS:

DANIEL LYNDS BLOUNT, 5 Villa Niel XVII  
 Cable Address, Lyndblout  
 Telephone, 561-20

### LONDON:

ANTONY M. STERN  
 48 Cranbourn Street, London, W. C.  
 Telephone, 5438 Gerrard

**MILTON WEIL, - Business Manager**  
**ARTHUR L. JUDSON, - Manager of Advertising**

### SUBSCRIPTIONS

For One Year (including Postage)	\$2.00
Canada (including Postage)	3.00
Foreign (including Postage)	3.00
Single Copies	.10

Telephones 8220, 8221, 8222 Bryant  
 (Private Branch Exchange Connecting All Departments)  
 Cable Address "MUAMER."

New York, December 28, 1912

### A MUSICAL AMERICA

A glance at last week's MUSICAL AMERICA gives striking evidence of the materially altered status of the composer in America in the last few years. The pages teem with notices of the production of American compositions and the matter is accepted in the most casual way and gives no particular occasion for comment, except as one brings it up as an object lesson.

One page tells of the performance of an American violin concerto played by one of the foremost violinists of the day. Another article on the same page shows a large number of American songs sung by a famous singer. Another page tells of a New York recital of compositions by a composer from another city, and another of a concert in New York where the principal feature was the performance of a number of works by a composer from still another American city, who has suddenly come into prominence. Again there is recorded a concert of Indian songs modernized by American composers. On another page is noted the performance of a new American work by one of the symphony orchestras in New York. There is also an account of a concert in Paris devoted entirely to the works of American composers. These are all notable events and do not take into account the many events of lesser significance at which works by Americans were brought forward.

One would look in vain for such a record in the pages of one of the early issues of MUSICAL AMERICA. It is truly a "musical America" that the paper represents.

It is significant to note that all discussion of the American composer in a general way has long since ceased. This in itself might argue either that that individual was at last a wholly accepted and usual person, or that he was dead. It requires, however, only such a casual glance over the pages of MUSICAL AMERICA to see that he is very much alive.

National progress rests now no longer upon the recognition of the musical composer as a factor in American life, but upon discrimination among the many composers who have come forward to sing America's songs. It takes time for the name of a composer to become dear to a nation. It usually requires his death, and has done so in the only cases in which it can be said that America has really taken its composers into its heart. That is not to say, however, that some of the composers

now living will not be gathered, posthumously, into the affections of the nation. One day it may even be that a composer in America will be so cherished while he is still alive to enjoy it, but he will have to be both great and long-lived.

### THE METROPOLITAN'S VETO

The refusal of the Metropolitan Opera House directors to allow Oscar Hammerstein to give grand opera in English in New York, as announced in the present issue of MUSICAL AMERICA, will not seriously impede the progress of the cause of grand opera in the English language in New York or in America generally.

Mr. Hammerstein and the directors of the Metropolitan Opera Company place different interpretations upon the covenant established between them at the time of Hammerstein's abandonment of the Manhattan Opera House. Mr. Hammerstein considers it no breach of that contract to give grand opera in English in New York City before the ten years of the contract expire.

Progress, however, is no respector of contracts, and just so far as there is genuine vitality in this movement for opera in English, it will go forward whether it has to go through the contract or around it, or through Mr. Hammerstein's personality or around that.

Progressive institutions do not come pleasantly and without friction into being. From of old they have come through lawsuits, broken or contested contracts, enmities and wars. There is no likelihood that the present movement will follow any other than the usual rule.

If it is in the heart and mind of the people of New York that Mr. Hammerstein shall give them grand opera in English in the near future, it is more than likely that the course of battle will direct affairs in that way. The whole matter may be not so much a question of right as of wisdom. It borders on rashness to assume that there is a sufficient public in New York, which while not caring for opera as it is now heard, would care for it if it were given in English. No doubt there is such an audience latent in New York, but whether it is ripe for immediate exploitation by an English operatic enterprise on a grand scale is another question.

Even should Mr. Hammerstein be thwarted in his present project it does not necessarily mean the serious checking of the cause in New York, for there is something more than mere rumor afloat that other interests stand ready for practical action looking toward grand opera in English in New York.

Original grand opera in English seeking a hearing will probably more directly advance the cause than anything else, providing its merit can be proven. At the same time, an institution where grand opera was to be heard in the native tongue would undoubtedly spur librettists and composers in America by offering them a hope of production.

### DREYFUS CASE OF NEVIN

Arthur Nevin's statement in MUSICAL AMERICA last week, in answer to the many misrepresentations which have been made concerning his opera "Poia" and its production in Berlin, should have a wide and sympathetic reading.

It was a stormy moment in musical history when an American composer first succeeded in gaining an operatic hearing at the Royal Opera in Berlin. It meant a first victory in the American invasion of Germany on its peculiarly sacred ground of musical art. It was natural, under the circumstances, that every kind of rumor should be set afloat.

Garbled versions of the event and of the circumstances leading to it, as well as malicious misrepresentations, were loudly promulgated, and were re-echoed on American shores, and have caused the composer great suffering.

Mr. Nevin has been extremely patient under these misrepresentations, which have continued even to the present time, but circumstances have at last required of him a plain statement of the facts, which statement, while it does not require it, has the additional backing of Engelbert Humperdinck's letter.

If this matter is not to become an American Dreyfus case, the truth, which has now been set plainly forth, should stay set, and Mr. Nevin should, in public opinion, hold the place in relation to the matter which he is rightfully entitled to hold.

Of the many benefits that would accrue to New York operagoers through the realization of the proposed plan of the Chicago Opera Company for twenty-four New York performances instead of the customary four or five the greatest would be the splendid opportunities afforded for hearing once more the great works of the French school which the local organization has all but eliminated from its scheme of things. This alone should serve as a most cogent reason in favor of the undertaking. New Yorkers will be happy to renew their acquaintance with these operas which, under the Hammerstein régime, attained a popularity second to no others.

### PERSONALITIES



Augusta Cottlow and Her Twin Nieces

Augusta Cottlow, the distinguished American pianist, is proud of her twin nieces, Augusta and Isabel, with whom she spent several weeks during her last visit to her native town, Oregon, Ill. Mme. Cottlow is now located in Berlin, where she is teaching and appearing in concerts.

**Damrosch**—Mr. and Mrs. Walter Damrosch sailed last week for a short vacation in Bermuda, made possible by the inactivity of the New York Symphony Orchestra during the holidays.

**Hammerstein**—Oscar Hammerstein, who revolutionized the cigar manufacturing business twenty-five years ago by his invention of the suction table, has invented a new device for making the stem in leaf tobacco burn evenly. It is expected to be of great importance in the trade.

**Strauss**—Richard Strauss's best melodies come to him at unexpected times and in obedience to no fixed rule. He declares that the principal theme of "Ariadne auf Naxos" came to him when he was playing a game of bridge and was promptly scribbled down on his cuff. The inspiration for his "Rosenkavalier" waltz came when he was playing a game of tennis.

**Sembrich**—Mme. Sembrich has been singing recently in three Pennsylvania towns, Bethlehem, Easton and Allentown. She appeared with local musical organizations in which Charles H. Schwab is interested. Mme. Sembrich and her husband made their home with Mr. and Mrs. Schwab in South Bethlehem and journeyed by automobile to the towns in which the concerts were held.

**Spalding**—Since Albert Spalding, the American violinist, sailed for Europe in November he has played at concerts in Bordeaux and Montpellier, in southern France. In Montpellier he played under the auspices of the Schola Cantorum, sonatas by Corelli, Brahms and Lekeu. During December, Spalding gives sixteen concerts in Holland, assisted by the Dutch pianist, Coenraad V. Bos.

**Flesch**—The high opinion in which Carl Flesch is held by Sevcik, the famous violin pedagog, is evidenced in Sevcik's reply to a congratulatory telegram which Flesch sent him last year. "Many thanks for your kind wishes on the occasion of my sixtieth birthday," said Sevcik, "as well as for your warm words of recognition of my work, which are all the more highly valued because they came from the most eminent violinist of the day." It is noteworthy in this connection that Flesch is not a Sevcik pupil.

**Caruso**—It is not generally known that Enrico Caruso has become an enthusiastic collector of coins and medals. He has just acquired seventy-five ancient Greek and Roman coins and medals and is particularly happy over the acquisition of a gold medal bearing the portrait of Queen Berenice. This medal dates back to the third century before Christ, when the Queen was ruling over the city bearing her name in Northern Africa. This city afterward was known as Bengazi, and, being in Tripoli, now belongs to Italy. Only three duplicates of the medal are known.

**Ruffo**—Enrico Caruso and Titta Ruffo, the baritone, though the best of friends, are not beyond having some good-natured fun with each other. When Caruso, while waiting for a friend on a New York pier, gave a public imitation of the baritone's prolonged upper notes, the latter retaliated by inviting Manager Dippel, Director Campanini and a few others to an impromptu recital in Chicago. The baritone "turned on" a talking machine record of a Caruso "Pagliacci" aria and then seated himself at a piano and repeated it, high notes and all, in a voice that startled his hearers by the exactness of its imitation.

**Rogers**—An old retainer in the family of Francis Rogers, the New York baritone, was recently given as a great treat a ticket to a theater. She reached home enthusiastic over the performance, but hinted somewhat broadly that she would like to attend the piece advertised the following week. "The Grocery Man from Venus," she thought it was, and it "sounded real comical." On being laughingly reproved for her taste in plays, she considered a moment, then corrected herself. "I guess I got that wrong," she explained. "It wasn't 'groceryman' but 'merchant.' But I'm sure of the 'Venus.' Shakespeare done it."



Dear MUSICAL AMERICA:

Thanks to Henry Meltzer and the *New York American* the question of opera in English is being steadily pushed to the front, while Oscar Hammerstein, who never misses an opportunity of this kind, is aiding the propaganda by public announcement that inasmuch as the directors of the Metropolitan have not seen fit to abrogate his contract with them that he was not to give opera for ten years after he sold out to them, he intended to go ahead anyhow, test the legality of the contract and if successful build a new opera house where opera in English would be given.

That the directors of the Metropolitan unanimously rejected Mr. Hammerstein's appeal did not surprise me, for the simple reason that if they gave way on their contract they had with Mr. Hammerstein on any one point it would virtually mean the abrogation of the entire agreement.

The directors, in their statement to the public, took the ground, which many will consider reasonable, that when there were two opera houses running, artists' salaries were boomed up to an almost impossible height, so that neither enterprise made any money.

Even with the enormous subscription list and the success of the opera at the Metropolitan no money is being made, which gives the directors an opportunity to state that they are not conducting the Metropolitan on a money-making basis and that they will be more than satisfied if they come out even.

While the directors take this position it is known that several of them, notably Mr. Clarence Mackay, are in favor of making an effort to meet the public wish with regard to opera in English and to give some performances this season in the vernacular.

Indeed, it has been strongly hinted that to offset any undertaking which Mr. Hammerstein might attempt in this direction, the directors have gone so far as to consider the proposition to give English opera in another auditorium or to build another house themselves for opera in English.

Anyway, it may be said that the whole question is now squarely before the public, though whether anything practical will be accomplished this season cannot yet be said.

Public opinion and a certain section of the press appear to be in sympathy with Mr. Hammerstein, for the reason that it is believed that Mr. Hammerstein's venture at the Manhattan Opera House had a great deal to do not only with popularizing opera but with waking up the millionaires of the Metropolitan, with the result that better performances were given and better artists were engaged, from which the music-loving public benefited.

While I am in sympathy with the campaign that Mr. Meltzer is making, especially with regard to having the operatic artists give the words their proper importance, something which has been woefully neglected in whatever language an opera is sung, I must take issue with him with regard to some of his criticism of Mr. Gatti-Casazza.

I hold no brief for Mr. Gatti, but let us be fair to him.

The director of the Metropolitan Opera House, as things are to-day and as I understand them, has a most arduous task before him, and it is wonderful to me that Mr. Gatti has not taken to his bed long ago.

He is not only responsible for the artistic direction and for the general supervision of everything with the exception of the box office, but he is all the time between, not

two, but three, fires. The gentleman who is said to have been between the devil and the deep sea had an easy time of it compared to what the director of the opera is up against.

In the first place he has to deal with all the cabals and jealousies among the artists themselves. He is often forced to suddenly change the opera when some of his people fall sick (as he has had to do twice recently and once at the beginning of the season, when he could not give "The Huguenots" on the opening night because of the non-arrival of Frieda Hempel). Then he has to steer a middle course between what I would call the financial and social interests among the board of directors.

I believe I am speaking by the card when I say that the principal financial interest in the opera company is owned by Otto H. Kahn, who is the chairman of the board of directors. After him comes Clarence Mackay, who also has an interest in the Boston Opera Company and in the Chicago company, interests which, I understand, he would like to dispose of, purely for the reason that they engross too much of his time. Third on the list of financial holdings is Mr. William K. Vanderbilt.

Among the leaders of society who take an active and most praiseworthy interest in operatic affairs is Mrs. William K. Vanderbilt.

Now it has happened that Mr. Kahn or Mr. Mackay might suggest something to Mr. Gatti-Casazza, which he would naturally endeavor to carry out, but after he had started Mrs. Vanderbilt or some other social leader of importance would suggest the very opposite and Mr. Vanderbilt would express their desires in the matter.

Then, as nobody would like to offend Mr. Vanderbilt, for social reasons, Mr. Kahn or Mr. Mackay would promptly throw up their hands—and so the managing director would be left "high and dry," or up in the air.

In other words, just so long as opera in New York is supported, financially, by some very rich men, the wives of whom take a very active and, as I said, praiseworthy interest in the work, and just so long as these gentlemen have an active interest in the management, just so long will the poor director be in a position where, between trying to please the artists, the public, the press, as well as the financial and social interests of the board of directors, he will be forced into a position where he has often not only to act diametrically in opposition to what his own judgment would be, but is placed between a number of conflicting interests, desires and demands, so that he has not the absolutely free hand which he should have if he is to be strictly held to a personal responsibility.

\* \* \*

A couple of weeks ago I happened to be discussing with some artists and their friends the growing tendency to "horse play" on the Metropolitan stage, which I said I regretted, because I thought it was very undignified. So, I was glad to see that Mr. Key of the *New York World* took the matter up, editorially, in an article, in which he said:

"Just why an artist of rank should feel a tendency to 'step out' of a part while an opera is in progress it is difficult to understand. Such action militates against the artistic achievement of the person so offending and not infrequently does it interfere with others in a cast who are trying, as they should, to do their best."

"The audiences which attend the Metropolitan performances are composed of educated people, and it is impudence toward them to take such liberties as some of those practised by Enrico Caruso and some of his colleagues who appear there."

A propos of this I notice that Mr. Sylvester Rawlings, commenting on the success which Mme. Frances Alda had as *Mimi* in "La Bohème" said:

"Caruso especially was out of bounds. He danced and grimaced and mimicked like a schoolboy. He jammed the trumpet over Amato in the *Café Momus* scene until the favorite baritone could scarcely move. He punched him before the curtain hard enough for a knockout if the blow had been properly placed. He held on tenaciously to the flowers that somebody had sent to him and he stole most of those presented to Mme. Alda. Yet, strange to say, the *Café Momus* scene missed fire. There was a lack of spontaneity about it that was depressing."

Now it is evident that in the opinions of two competent critics (and I understand that there are others who share their views) that comedy which degenerates into "horse play" is not acceptable, for the simple reason that, as Mr. Rawlings very truly says, "it misses fire," and when that kind of action misses fire it becomes deadly dull.

## PIANO STUDENTS

Should investigate the artistic music rolls for the PIANOLA, the METROSTYLED indications of which have been made by such great authorities as

**Paderewski**

**Moszkowski**

**Bauer**

**Busoni**

**Chaminade**

**Debussy**

**Gabrilowitsch**

**Carreno**

**Strauss**

and other eminent musicians.

They give the authentic interpretations of standard compositions for the pianoforte.

Playing one of these rolls is equivalent to a visit to the artist in his own home.

These are of inestimable value in making clear the phrasing, accents, and tempi gradations, and furnish a standard for public performance and private practice.

Inquiries invited by the Music Roll Department.

## THE AEOLIAN COMPANY

Aeolian Hall

29-31-33 West Forty-second Street, New York

Let me give one more instance of Mr. Caruso's antics:

At the first performance of "Aida" this season, when Mme. Destinn outdid herself, Mr. Caruso thought it was very funny to tickle her with a chrysanthemum, so that she was forced to express her emotion in a most inartistic sneeze.

\* \* \*

There was an actor, years ago, on the dramatic stage, by the name of Louis James. He was one of the most competent and experienced of our comedians. Old-timers remember him well. He was very popular, but he took, as Mr. Caruso is doing, great liberties with his popularity, and so it was customary for him to make the lives of the other actors and actresses on the stage miserable by all kinds of ridiculous, practical jokes during the performances. Some of his critics called attention to the fact that this belongs to the régime of the stage manager, who should not permit such things.

I do not fancy the situation a poor stage manager would be in if he ventured even to suggest to Mr. Caruso that he was going too far and that he should restrict himself to the legitimate action of his rôle.

No man admires Signor Caruso more than I do or is more ready, at all times, to pay tribute to his wonderful voice and his equally wonderful art. So, it is as a good, kind friend that I suggest to him that in some of his recent antics he has gone too far and that people are beginning to say

that he seems to think that he has reached a point where he can do as he pleases with his public.

There never was a greater mistake. "Pride goeth before a fall!"

We all regretted the sickness of Toscanini which forced a change of the bill at the Opera the other night.

Rumor has it that he had had an angry discussion with his good friend, Signor Gatti, because Mmes. Fremstad and Matzenauer did not appear at the rehearsal owing to concert engagements made by the management. Toscanini, you know, is very decided about rehearsals.

My own idea is that Toscanini has gone beyond his strength. While he is a marvel there are physical limits as well as temperamental ones, even to a marvel.

As I told you some time ago, after he had been through a long season here, he went to Buenos Ayres, where he had another hard and long season. Even then he did not take any rest, but conducted a number of orchestral concerts in Italy, so that he has been on one continuous strain, without any let-up, for a long time.

This question of rehearsals is a serious one. It has two sides to it.

The conductor, responsible for the general performance, naturally desires thorough rehearsals of principals as well as subordinates, orchestra and chorus. Lead-

[Continued on next page]

## FOR OPERA LOVERS

In attending Opera what one wants is the STORY in few words. The book "Opera Stories" fills this want. New edition just out. It contains the stories (divided in acts) of 174 Operas, 6 Ballets and 1 Mystery Play; the very latest announced operas such as "A Lover's Quarrel," "Nail," "Mme. Sans-Gene," "Zingari," "Elijah," "Conchita," "Kuhreigen," "La Forêt Bleue," "Djamileh," etc.; all standard operas, also Fine Portraits of famous singers. The book is handsomely, substantially bound. Endorsed by Teachers, Singers, the Public and the Press.

Mailed on receipt of 50c. (and 5c. for postage), stamps, money order, or currency.

**HENRY L. MASON, 188 Bay State Road, BOSTON**

SEASON 1912-1913 NOW BOOKING

For terms and dates address

**FREDERIC SHIPMAN, 3935 Floryne St., Chicago, Ill.**

**BISPHAM-BARITONE**

## MEPHISTO'S MUSINGS

[Continued from page 23]

ing artists who know their rôles thoroughly object to rehearsals, on the ground that it tires them, takes away their strength, that they do not need them, and should not be forced to attend them for the sake of other members of the company who are not yet perfect in their rôles or lack experience.

Thus there will always be friction and trouble, especially for the director and the conductor.

\* \* \*

So Paderewski is to be with us again next season. And he will again play the Steinway piano.

*"On revient toujours à ses premiers amours."*

That Paderewski should return to his first love in the way of pianos and piano houses is not surprising, for the Steinway house is certainly responsible for the success of his first tour. They worked and spent money lavishly to arouse the country to the greatness of the artist who was coming, so that when Mr. Paderewski arrived his way had been made ready for him, and he found an appreciative public all prepared for his advent, which unquestionably contributed greatly to the *furore* which he aroused.

Reports from Russia, where Mr. Paderewski has been playing, state that he never did finer work than he is doing now, which will be grateful news to many, particularly to those who heard him during his last tour, when, at many of the recitals, he appeared to be indifferent and was certainly not at his best, whatever the cause.

\* \* \*

Writing of pianists reminds me that Josef Hofmann has recently come prominently into notice as the inventor of a device for motor trucks, which is said to be superior to the old type springs, through the use of compressed air. The invention is also said to allow greater speed.

To his friends, for years past, Hofmann has been known to devote considerable time to invention, and to take a great interest in mechanics.

Perhaps this has induced him to reduce his activities in the musical field.

Some of those who remember him as a child wonder will see in his genius for mechanics as well as for music that dual

personality which is supposed to exist in many and which, under recent extraordinary hypnotic experiments, has taken up a great deal of the serious attention of the Society for Psychical Research.

The matter acquires added interest from the fact that recently you reported the case of a young girl of fourteen who, after lapsing into a state of semi-coma, sang superbly, which she was wholly unable to do when she was herself.

As this case is vouched for by the chief of the Roosevelt Hospital staff it may be accepted as something more than mere newspaper gossip.

Only last week I had a personal experience in the same direction with a young lady who has just made a most successful début as a concert singer, who told me, in a burst of confidence, that whenever she was self-conscious she could not sing at all to satisfy herself or her audience, but when she forgot herself and let herself go she sang with success.

Some day the exhibitions of extraordinary talent in young people (as I wrote the other day about the little boy Willy Ferreros, who, at six years of age, is conducting symphony orchestras in Italy) will not be dismissed with a throwing up of the hands and exclamations of "How wonderful!" but will be seriously studied as giving us an insight not into what might be called "the abnormal in life," but into what the real meaning of life is and will also throw some light as to "whence we come and whither we go."

\* \* \*

Maggie Teyte's husband, a handsome young French doctor by the name of E. Plumon, has recently acquired newspaper celebrity by carrying his wife out of a window and down a fire escape in her silk pajamas, and so saving her life.

It all happened at Pittsburgh, at the Hotel Shenley. Up to that time the young doctor, who is naturally an enthusiastic advocate of his lovely young wife's talent, was principally known, among newspaper men, by his repeated threats to throw anybody out of the window who did not agree with his estimate of his wife's ability.

He has finally succeeded in accomplishing an exploit by means of the window, but instead of it being a poor scribe whom, in the height of his displeasure, he had hurled

to destruction, it is his own, lovely wife whom he carried into safety.

It all made excellent newspaper copy, especially as the young prima donna was presented in pajamas in one journal that appeared to have a snapshot photographer on the spot, just as she made the descent down the fire escape in the arms of her valiant medicus!

\* \* \*

By the time this will be in print Frieda Hempel will have made her début in "The Huguenots," and I trust with all the success that her friends and the management anticipate.

I am a little sorry that her arrival in this country is made to coincide with a story of a somewhat unpleasant libel suit, which it appears that she brought against an editor in Berlin, who, it seems, had stated that she participated in an orgy with the morganatic wife of the late King Leopold of Belgium.

It is understood that Fräulein Hempel was practically forced by the management of the Royal Opera in Berlin to take legal steps to refute the reflection on her reputation.

She herself has declared that she thought the publication in question would injure her reputation not alone in Germany but in the United States.

Possibly she was justified in bringing the suit, but it seems to me that she would have nothing to fear in this country on that account, for a lively scandal, as we all know, would only add to the zest to hear her, and then, let me say, the rest would wholly remain with her own ability and the proof she could give that all the reports as to her voice and dramatic talent were well founded.

\* \* \*

The other evening a German musician, the son of an old singer, appeared among a party of Bohemians. He was acclaimed with enthusiasm, on account of the wonderfully large, red nose which he possessed.

When the shouts had subsided he said, sadly:

"I know what you think, but the truth is I never drank a drop in my life. I have the nose, but my father drank the wine!"

Which shows, as I have often said, that you must not judge by appearances in this world.

At least so thinks

Your  
MEPHISTO.

Orchestral and Piano Concerts Given  
by Peabody Students

BALTIMORE, Dec. 23.—The students' orchestra of the Peabody Conservatory of Music gave a most excellent concert on December 20 under the leadership of Harold Randolph, director of the conservatory, with Eleanor B. Chase, soprano, as a pleasing soloist. A recital of more than ordinary interest was given at the conservatory on December 18 by advanced students of Ludwig Breitner, a recent acquisition to the faculty. The talented participants were Asdrik Kavoukjian, Marguerite Moos, Rosa Maltinsky, Rose Marie Barry and Edward Hargrave.

W. J. R.

"Stabat Mater" by Popular Quartet and  
Branford Chorus

BRANFORD, CONN., Dec. 18.—A presentation of "Stabat Mater" formed the feature of an interesting concert given on December 16 by a quartet consisting of Marie Stoddart, soprano; Rose Bryant, contralto; Alfred A. Shaw, tenor, and Frederick Martin, bass. The quartet was supported by a local chorus trained by Robert Gaylor, who acted as accompanist. Special interest was evidenced in the presence of Miss Bryant, through her residence in Branford. Mr. Martin became a warm favorite with his "Drum Major's Song," from "Le Cid," which was followed by several encores. Miss Stoddart contributed some artistic singing, and Mr. Shaw was well received as substitute, in the absence of Edward Strong.

W. E. C.

First American Visit of

IRENE

ST. CLAIR



The ENGLISH CONTRALTO

Whose Singing of Songs by Augusta Holmès and other French, German and English composers charmed the critics and public in England.

Press Reviews:

London Daily Telegraph, June 20th, 1911.—"Miss Irene St. Clair, who gave a concert at the Aeolian Hall yesterday afternoon, has many qualities that go to make an excellent singer. She possesses a contralto voice of an unusually full and rich quality. Her interpretations of Beethoven's 'Gottesmacht und Vorsehung,' and 'Die Ehre Gottes aus der Natur,' and Schumann's 'Talisman,' were intelligent and thoughtful. Also she showed both in the songs already named, and in the charming 'Contes de Fees,' by Augusta Holmès, that she has strong artistic instincts and excellent ideas."

London Morning Post, June 21st, 1911.—"Good service in the cause of unfamiliar vocal music was done by Miss Irene St. Clair at her recital at the Aeolian Hall on Monday. In particular the songs of Augusta Holmès were sung in a manner that made their beauties clear. Miss St. Clair's voice is pleasing, musical, and expressive."

MARC LAGEN  
500 FIFTH AVE., NEW YORK.

The Pasmore Trio

MARY PASMORE, Violin  
SUZANNE PASMORE, Piano  
DOROTHY PASMORE, Cello

Tour 1912-13 Now Booking  
Exclusive Manag't HARRY CULBERTSON, Fine Arts Bldg., Chicago

MR. BURNETT JORDAN

HAND SPECIALIST

FOR PIANISTS, VIOLINISTS,  
'CELLISTS, ETC.

Improves technic; overcomes  
conditions due to overstrain.  
Gives expansion, elasticity,  
flexibility.

Mr. Jordan refers to RAFAEL  
JOSEFFY, DAVID and CLARA  
MANNES, ARTHUR WHITING,  
HOWARD BROCKWAY, CLAR-  
ENCE ADLER and WALTER SPRY.

Consultation by appointment only.

The Schuyler Arms, 307 W. 98th St., N. Y.

Until Jan. 5, 1913, address  
218 W. Rockdale Ave., Avondale,  
Cincinnati, Ohio.

CARRIE BRIDEWELL CONTRALTO  
AMERICAN TOUR 1912-1913

"Her voice has the depth and richness of the true contralto, combined with the compass and brilliancy of the mezzo-soprano. Such voices are rare enough, but rarer still is it to find one combined with the possession of true musical feeling and the art of delivery."

Address Inquiries to 171 West 71st Street, New York



HOLDING  
VIOLINIST  
AMERICAN TOUR 1912-1913  
Management ANTONIA SAWYER, Metropolitan Opera House  
Building, 1425 Broadway, New York

JUST ISSUED

UNFEARING



BRUNO HUHN

Sung by David Bispham

INVICTUS (3 keys) - - .50

Sung by Paul Dufault

HOW MANY THOUSAND  
YEARS AGO (2 keys) .50

Sung by Paul Althouse

PROPOSAL (2 keys) - .50

Sung by Edith Chapman-Gold

THE FOUNTAIN (2 keys) .50

SACRED SONGS

Be Glad, O Ye Righteous!

(3 keys)

Come Unto Me (3 keys)

Rejoice, Ye Pure In Heart!

(3 keys)

Price 50 Cents each

LYRIC FANCIES

A Collection of Songs by  
AMERICAN COMPOSERS

Vol. I. High Voice—Low Voice—Price, \$1.25

Contents

BEACH, Mrs. H. H. A.	Ecstasy
BISCHOFF, John W.	The Summer Wind
BRANSCOMBE, Gena	Dear Little Hut by the Rice Fields
CHADWICK, G. W.	Allah
CHADWICK, G. W.	The Maiden and the Butterfly
DANIELS, Mabel W.	The Lady of Dreams
FOOTE, Arthur	The Night has a Thousand Eyes
HADLEY, Henry K.	My Shadow
LANG, Margaret Ruthven	Arcadie
LYNES, Frank	Sweetheart, Sigh no More
MAC-DOWELL, Edward	O Lovely Rose
METCALF, John W.	The Cares of Yesterday
NEIDLINGER, W. H.	My Heart and the Rain
PARK, Edna Roslind	A Memory
SALTER, Mary Turner	My Dear

BOSTON  
120 Boylston Street

ARTHUR P. SCHMIDT  
LEIPZIG

NEW YORK  
11 West 36th Street

## YOUNG FOLKS HEAR YSAYE IN RECITAL

### Orchestra Omitted at Damrosch's Holiday "Symphony Concert for Young People"

Walter Damrosch and the guiding spirits of the "Symphony Concerts for Young People" showed splendid judgment in giving these juvenile admirers of musical art an opportunity to hear the famous Belgian violinist, Eugen Ysaye. He might have appeared as soloist in a single concerto, but, far better, the orchestra was done away with for the occasion and Mr. Ysaye gave an entire recital for the young folks, ably assisted at the piano by his faithful accompanist, Camille Decreus. The program was as follows:

Brahms, Sonata in A Major; Viotti, Concerto in A Minor (cadenzas by Ysaye); Chausson, Poème; Svendsen, Romance; Schumann, Abendlied, Saint Saëns, Havanaise.

It is idle to speak of the details of the Belgian master's art. This has been done repeatedly, his many New York appearances this season proving his claim again to a place among the world's greatest artists. But the geniality of spirit of the man, apart from his prestige as a musician, came to the fore as he looked into the vast auditorium of young people. And his playing reflected those sentiments which make the artist's attainment dear to mankind. Brahms and Chausson are not regular children's musical fare, but the children who attend these concerts are not ordinary children; they have learned the beauty of symphonic music, as propounded for them by Walter Damrosch and even a Brahms sonata is easy after one comprehended the meaning of such things as *fugati*, *stretti*, instrumentation, recapitulation, etc.

Mr. Ysaye played the Brahms magnificently and was recalled at the close when he generously shared the applause with Mr. Decreus, who was very satisfactory in the difficult piano part. To hear Viotti's old work played by this master is a privilege. It is a composition that every student of the violin must study after he has played about three years and there were many present who appreciated the exposition Mr. Ysaye gave it. He was at his best in the beautiful, slow movement, where the filigree-work of embellishments and the like fell from his fingers with fragrant delicacy. His cadenzas, too, are notable for their musicianly nature.

Chausson's "Poème," heard this year from the young American, Albert Spalding, was a welcome item of the program. Its intensely modern character might seem to many to be contrary to what Mr. Ysaye

## A QUINTET OF PROMINENT MUSICAL FIGURES IN PARIS



From left to right: Georges Enesco, the violinist and composer; M. Casella, conductor of the symphony concerts at the Trocadéro; Mme. de Wlenawska, a popular singer; M. Danelot and M. Pablo Casals, the distinguished 'cellist. From the Parisian publication, "Musica."

likes to play. One must hear him play this work if one wishes to realize the tremendous musical import which it carries. He soared high in the final delivery of the main melody and bestowed on it a wealth of passionate utterance, of full-breathed grandeur of expression and nobility of sentiment.

The final group was also admirably played and at the close encores were called for by unceasing applause. Two were given—the Wilhelmi paraphrase on the "Prize Song" from the "Meistersinger" and a brilliant piece which sounded as though it was one of the less familiar compositions of Ysaye's master, Henri Vieuxtemps.

A. W. K.

### Narragansett Choral Society in Miscellaneous Concert

PROVIDENCE, R. I., Dec. 19.—The twenty-fourth season of the Narragansett Choral Society was opened with a concert in Hazard Memorial Hall, Peace Dale, on Friday evening with a miscellaneous program of solos and part singing. The chorus, larger by far this year than ever before, was in excellent form. The song for male chorus, "This Is the Moon of Roses," a beautiful melody and effectively harmonized, was redemand. The women's chorus, too, shone to advantage in the difficult Debussy number, "The Blessed Damozel." Clementine Devere-Sapiro was cordially received and charmed by her artistic singing. William Simmons, a newcomer, displayed a voice of luscious quality. Dr. Jordan conducted with his usual persuasiveness and skill. Edwina Hodges sang well the part of the Narrator in "The Blessed Damozel."

G. F. H.

### Mme. Rider-Possart with the Damrosch Orchestra

Cornelia Rider-Possart, pianist, who has just had great successes in Brooklyn, with the Damrosch Orchestra, and in her recital in Boston, where her playing was praised at length by the foremost critics, has been engaged by the New York Symphony Orchestra, Walter Damrosch, director, as soloist for the Sunday afternoon concert in New York on February 9.

## ZACH ORCHESTRA IN WAGNERIAN PROGRAM

### Mme. Gadski Soloist at St. Louis Concert—Choral Club's Xmas Musica

ST. LOUIS, Dec. 21.—Another signal triumph was achieved by the St. Louis Orchestra here yesterday afternoon in the rendition of an All-Wagner program, assisted by Mme. Johanna Gadski.

Mr. Zach chose for his opening selection "The March of Homage" and in close succession came the spirited introduction to Act III from "Die Meistersinger." "The Dance of the Apprentices" and the "Guilders March" from the same opera were also played. Second on the program came the entire "Tannhäuser" Overture with the Bacchanale performed in faultless style. The string section was particularly well trained for this performance. The "Siegfried" Idyl and the closing scene from "Tristan" completed the orchestral part of the matinée.

Mme. Gadski, who was in splendid voice, had to sing her first two numbers with piano accompaniment, as the orchestral accompaniments did not reach Mr. Zach in time. She sang the "Dich Theure Halle" aria with her usual taste and eloquent expression. She was greeted with such applause that she repeated the number. "Elizabeth's Prayer" from "Tannhäuser" brought forth as an encore the war-cry of "Die Walküre." This, of course, brought down the house. The last number, the finale from "Tristan," was sung with orchestra. All in all, it was one of the most impressive concerts that the orchestra has ever given.

The Morning Choral Club, under Charles Galloway, had its usual Christmas concert last Tuesday morning. The program was made up almost entirely of sacred numbers,

including many of the more serious songs of the modern composers. The soloists were Mrs. Lulu Kunkel-Burg, violin; Mrs. Spyer, harp; Charles Galloway, organ; Mrs. E. H. Vickroy, Mrs. A. D. Chappell and Mrs. George A. Dobyn, sopranis; Mrs. J. T. Quarles, contralto; Glenn Lee, tenor, and Messrs. Edward Mead and John W. Bohn, baritone. The Second Baptist Church, where the concert was given, was crowded to the doors.

George Hamlin, from the Chicago Grand Opera Company, was heard here last week in recital before quite a large and appreciative audience of music-lovers at Principia Academy, the Christian Science School here. He sang an interesting program of operatic arias and *lieder*, giving lighter numbers as encores.

After the concert last week, Fritz Kreisler was the guest of the local chapter of the American Guild of Violinists and Victor Lichtenstein was host for the occasion.

H. W. C.

### Grace Kerns in Musica in Honor of Mrs. Grover Cleveland

Grace Kerns, the New York soprano, who has been ill for the past few weeks, has entirely recovered and is again filling concert engagements, besides being back at her post as soprano soloist at St. Bartholomew's Church, a position which she has held with notable success for a number of years. Miss Kerns appeared last week at a large private musical at the New York residence of Mrs. Daniel LaMont, in honor of Mrs. Grover Cleveland.

## Carl M. Roeder

### PIANIST-INSTRUCTION

Studio: 607-608 Carnegie Hall, N. Y.  
Phone: 1350 Columbus  
Residence: 423 East 140th St., N. Y.  
Phone: 940 W. Melrose

RICCARDO MARTIN and  
DR. HOLBROOK CURTIS  
recommend

### FLORENCE E. H. MARVIN

as a Teacher of Voice  
Brooklyn: 75 Willow St. New York; 133 E. 34th St.  
Address either Studio by letter for appointments.

William J. Falk  
Assistant to Mr. Oscar Saenger  
TEACHER OF SINGING  
Interpretation, Operatic Coaching  
Address: 124 E. 92d Street, New York  
Telephone: 4881 Lenox

## Helen WARRUM

### SOPRANO

Chicago Opera Company

STEPHEN  
TOWNSEND

BARITONE SOLOIST  
Concert—Recital  
Teacher of Singing  
Studio: 6 NEWBURY STREET, BOSTON

SOPRANO  
Address: 106 W. 90th St.  
NEW YORK  
Tel. 3552 Riverside

Rene J. E. FRANCKE, 1269 Broadway, New York



**FRANK  
CROXTON**  
BASSO

The Frank Croxton  
Quartet Annual  
Fall Tour  
Direction: MARC LAGEN  
500 Fifth Ave., New York

## G. DEXTER RICHARDSON PRESENTS FOR THE SEASON 1912-13

MAUDE KLOTZ, Soprano  
KATHRYN PLATT GUNN, Violiniste  
KATHERINE NOACK-FIQUE, Dramatic Soprano  
INDIA WAECHLI, Contralto

TELEPHONE  
6360 MAIN

JOHN FINNEGAN, Tenor  
ASHLEY ROPPS, Baritone  
JACQUES ROTHE, 'Cellist  
IRWIN HASSELL, Pianist  
PAUL ROBERTS, Tenor

## Ernesto Consolo Pianist

Address: Hotel Marseille, B'way and 103rd St., New York

## REINOLD WERRENRATH

**BARITONE**  
WOLFSOHN BUREAU  
1 West 34th Street, New York City

## MARY HISSEM DeMOSS

## MARIANNE CAMBLOS

Rene J. E. FRANCKE, 1269 Broadway, New York

## PHILADELPHIA'S THIRD PUCCINI NIGHT

Farrar, Amato and Martin Impressive in Principal Roles of "Tosca," with Visiting Metropolitan Organization—Reception to Stokowski by Prominent Philadelphians—Janet Spencer Soloist with Mendelssohn Club

Bureau of Musical America,  
No. 10 South Eighteenth Street,  
Philadelphia, December 28, 1912.

MANAGING to worry along on one performance a week, local opera lovers are crowding the Metropolitan on Tuesday evenings, when the New York organization pays a visit, and last Tuesday night an audience that practically filled the house found much to praise in a presentation of "Tosca," which was one of the best of Puccini's opera ever given here. Pronounced as Geraldine Farrar's success had been in "Bohème" and "Butterfly" earlier in this season, it was conceded by Tuesday evening's audience that the soprano fairly outshone her former efforts here, particularly in a dramatic sense, her impersonation of the tempestuous Tosca showing much dramatic insight, force and skill. While Miss Farrar has not a majestic presence, she did not lack either dignity or authority of manner. Vocally Miss Farrar was for the most part quite at her best. Her voice at times had a suggestion of stridency, especially when used to the full extent, but its general purity and sweetness made her interpretation a notable one.

Riccardo Martin, always a favorite in Philadelphia, sang with splendid resonance of tone and dramatic fervor, as *Mario*, a part which he acts with no little feeling, and Amato scored a complete triumph as *Scarpia*. Severe, forbidding and repellent, his impersonation of the cruel chief of police was powerful and impressive, while vocally Amato exerted himself to an extent that never fell short of the desired effect. He increased his hold upon the esteem of local opera enthusiasts, which already was firm and enduring. Giulio Rossi, as *Angelotti*; Pini-Corsi, as the *Sacristan*, and Bada, as *Spoletta*, were other members of the admirable cast, with Sturani as conductor.

A reception in honor of Mr. and Mrs. Leopold Stokowski was given by the women's committee of the Philadelphia Orchestra, at the Acorn Club, last Wednesday afternoon, the guests including a number of prominent society women, musicians and members of the out-of-town committees.

### Program of Local Composers

At an interesting meeting of the Manuscript Society, in the Orpheum Club rooms on Wednesday evening, four local composers were represented. Maurice Weyl offered a set of piano pieces entitled "A Memory," "Expectation" and "Temptation," which were played by Agnes Clune Quinlan; three songs, "Lament," "To You" and "Darkness and Light," by Clarence A. Bawden, were sung by May Ebrey Hotz, Philip H. Goepf was represented by the prelude to a Christmas Cantata, which he played, with the assistance of Hedda van den Beemt, violinist, and by two short piano compositions. Constantin von Sternberg was represented by his "Aux Italiens" suite for piano, violin and 'cello, played by Mr. von Sternberg, Mr. van den Beemt and D. Hendrik Eberman.

The Calvary Choral Society, Henry Hotz director, gave its first concert of the season with marked success, in Calvary M. E. Church last Thursday evening. The chorus, which is made up of good voices, well balanced and excellently trained, was heard to advantage in several groups of numbers, including Gounod's "Unfold, Ye Portals," Mendelssohn's "Daughters of Zion," the Hallelujah Chorus from "The Messiah," and several songs of a lighter nature. The soloists were Thaddeus Rich, violinist, concertmeister of the Philadelphia Orchestra, and Ellis Clark Hammann, pianist, both of whom were received with deserved cordiality, while Anna Winnifred Atkinson was the efficient club accompanist.

### Hearing for New Song Cycle

In the studio of Henry Lukens, on Friday afternoon, Zipporah Rosenberg sang for the first time in Philadelphia Jules Bouval's

song cycle, "La Chaine d'Amour." The work, while very dramatic, has also much of variety and melodious charm, and its value as a composition was well realized by Miss Rosenberg, whose powerful and resonant mezzo-soprano and authoritative style was suited to works of this caliber. Mr. Lukens played the piano part with his unusual skill and sympathy. Sometime next month he will present Wolf-Ferrari's "Talika-Kumi."

A large audience on Thursday evening attended the Mendelssohn Club's first concert of its thirty-eighth year, in Horticultural Hall. This admirable chorus, which since its organization has been under the direction of Dr. W. W. Gilchrist, presented a varied program, with Janet Spencer, contralto, as the enthusiastically received soloist.

An event of both musical and social interest was the concert given in the Bellevue Stratford last Friday evening by Anthony J. Drexel Biddle, in aid of the Drexel Biddle Bible Classes in America and Australia. There was an extensive program in which a number of society people from New York and of this city took part, with several prominent local musicians. Mrs. William Baker Whelen, Mrs. James M. Anders, Mrs. L. J. Hammond, Mrs. William H. Green and Mrs. Henry M. Neely were among the vocalists, Mrs. Charles Dana Gibson sending word from New York that a severe cold prevented her taking part. Arthur E. I. Jackson, Daniel C. Donovan and Langhorne Wister also sang, while there was especial favor for Dorothy Johnstone-Baseler, harpist; Robert Armbruster, pianist; Morris Brown, violinist, and a male quartet composed of members of the Orpheus Club. ARTHUR L. TUBBS.

closed a mezzo-soprano voice of agreeable timbre and was particularly successful in her lighter songs.

A very fine concert was that given by the Guido Chorus, Seth Clark, director, December 20. A program of great artistic excellence was presented and its rendition was quite up to the high Guido standard. The numbers which were received with most popular favor were: "The Song of the Camp," by Stewart; "Bonnie Ann," MacDowell; "The Piper o' Dundee," Othegraven, and Saar's very difficult but effective chorus entitled "Venetian Love Song," which enlisted the services of a double quartet, Joseph Ball, violinist, and bells played by Mr. Lossen, Charles McCreery, bass, and Percy Lapey, baritone, were heard to advantage in incidental solos.

Mildred Potter, contralto soloist of the Church of the Divine Paternity, of New York, was the assisting artist, singing for the first time here. In her first program number, the florid air, "Nobil Signor," from the "Huguenots," Miss Potter won the instant favor of the audience. The noble dignity and mental grasp revealed in her art were particularly convincing in her delightful singing of Brahms's "Sappische Ode," Tschaikowsky's "Nur wer die Sehnsucht Kennt" and Galloway's "On the Housetop." Miss Potter sang three encore numbers in response to insistent applause. Dr. Prescott Le Breton, for the chorus, and William J. Gomph, for the soloist, were the accompanists.

F. H. H.

## LAURA MAVERICK

Mezzo-Contralto

## Carl HAHN

Violoncellist

Conductor—Composer

## Concert—Recitals

Joint or Singly

Management

## L. M. GOODSTADT

1402 Broadway, New York



## KITTY CHEATHAM

### The Distinguished Disease

"Her art is like a rare mosaic"—London, *The Standard*

H. JOHNSON, Secretary

274 Madison Avenue

New York



## LILLIAN SHERWOOD NEWKIRK

SOPRANO—Voice Culture (Italian Method) 1425 BROADWAY

Wed. and Sat., New York

Mail Address: 11 Morgan Avenue Norwalk, Conn.



## JESSIE DE VORE

Violinist

Personal Address: 4634 Lake Avenue

Chicago

Phone 6071 Drexel

## THIS TRADE MARK



### IN THE IRON PLATE

### OF A PIANO

Guarantees at least that the maker uses the highest possible grade of plates that money can buy.

O. S. KELLY CO.

SPRINGFIELD, OHIO

## RARE OLD VIOLINS

JOHN MARKERT & CO.

33 WEST 8th ST. NEW YORK



## Leontine de Ahna

CONTRALTO—Concert—Recital—Instruction

Teacher of Voice Culture at the Institute of Musical Art

RESIDENCE STUDIO — HOTEL ENDICOTT, NEW YORK

# NORDICA ALDA HALLOCK BISPHAM

Exclusive Management : : : : FREDERIC SHIPMAN

3835 Flournoy Street, Chicago

Mme. Lillian Nordica  
Assisted by  
William Morse Rummel  
Violinist  
Romayne Simmons, Pianist

Mme. Frances Alda  
Prima Donna Soprano, Metropolitan  
Opera Company  
Assisted by  
Andre Benoist, Pianist

Mme. Mary Hallock  
A Pianiste of Power,  
Poetry and  
Personality

David Bispham  
Baritone  
Assisted by  
Harry M. Gilbert, Pianist



## Study vocal art at home under the world's greatest singers

You might go to Paris, or any of the great musical centers of Europe, to hear and study the great operas, but you won't find anywhere more practical actual voice demonstrations or a better opportunity to become intimately acquainted with the methods of the greatest living artists, than is afforded you by the

### Victor Red Seal Records

They bring to you, right in your own home, the actual voices of Caruso, Amato, Calvè, Dalmorès, Eames, Farrar, Gadski, Gerville-Réache, Gluck, Homer, Journet, Martin, McCormack, Melba, Flançon, Sammarco, Schumann-Heink, Scotti, Sembrich, Tetzlitz and Witherspoon, all of whom make records exclusively for the Victor. And you can hear these great voices over and over again until you have mastered every little tone and inflection.

Any Victor dealer in any city in the world will gladly play these famous records for you and demonstrate to you the wonderful Victor-Victrola.

Write for the Victor Record Catalog, with pictures of the world's greatest artists.

Victor Talking Machine Co., Camden, N. J.

Berliner Gramophone Co., Montreal, Canadian Distributors

Always use Victor Records played with Victor Needles—  
there is no other way to get the unequalled Victor tone.



## BAUER ACCLAIMED IN PARIS

### Piano Programs of Exacting Nature Arouse His Many Admirers— Elena Gerhardt in Song Recital

Bureau of Musical America,  
5, Villa Niel, Paris,  
Dec. 7, 1912.

ENTHUSIASTIC admirers of Harold Bauer enjoyed a rare treat this week when they were entertained by that virtuoso at the Salle Des Agriculteurs. The programs were given under the auspices of Messrs. Madier de Montjau and Kiesgen.

The first of the two recitals was devoted to "Well-Tempered Clavichord" work by Bach and to sonatas by Beethoven. The unwonted austerity of this program was only surpassed by the imposing character of the second program. The arrangement of the numbers was as follows:

Bach, Well-Tempered Clavichord, Prelude and Fugue No. 3, in C Sharp; Beethoven, Sonata in D Major, op. 10, No. 3; Bach, Well-Tempered Clavichord, Prelude and Fugue No. 36, in F Minor; Beethoven, Sonata in E Flat, op. 81, "Adieux, Absence, Return;" Bach, Well-Tempered Clavichord, Prelude and Fugue No. 22, in B Flat Minor; Beethoven, Sonata in C Minor, op. 111; Brahms, Waltzes, op. 39; Mozart, Sonata in F (Ed. Peters, No. 6); Chopin, Sonata in B Minor, op. 58; Schumann, Davidsbündlertänze; César Franck, Prelude, Aria and Finale.

The auditorium was so filled with Bauer enthusiasts that even the staircases leading to the balcony row were obstructed with attentive admirers. Harold Bauer's appearance on the platform was the occasion for a spontaneous ovation which appeared to touch the performer deeply. He is gratifyingly modest and simple for a *meister*. His playing is characterized by wonderful ease and charm and is agreeably devoid of the tiresome eccentricities too often characteristic of pianists.

It is difficult to single out any particular number of the first program as all were equally applauded. His touch was subtle and his tone richness itself.

Chopin's Sonata in B Minor proved a triumph for Harold Bauer. In the first and second movements his phrasing was superb, while he accentuated with fine effect the nobility of the Andante and allowed his pianissimo to express sadness, dejection and remorse. In the concluding Allegro proud self-confidence was the ruling sentiment, the allargando being magnificent.

#### Paris Hears of Mr. Clark's Success

News has just reached here of Charles W. Clark's remarkable success in Scotland. At the concert which he gave in Glasgow, last Saturday night, he was recalled twelve times after his orchestral numbers.

On the 9th he sang with equal success in Edinburgh. While in this city he had the pleasure of hearing one of his former pupils, Spencer Thomas, sing in opera.

Charles W. Clark will sing in this city with the world-famed Colonne Concerts, on the 22nd and 29th of this month, interpreting the rôle of *Josef* in "L'Enfance du Christ," by Berlioz.

He will return to England in January, singing on the 23rd of that month with the Philharmonic Society of Liverpool, and on the 26th in London. He has already accepted a return performance for Edinburgh on January 23 and has also been

## Regina De Sales

TEACHER OF SINGING  
In Paris All Summer  
Pupils prepared for Opera, Oratorio Concert  
40 Rue de Villejust (Ave. du Bois de Boulogne), Paris

### Mme. Fitz-Randolph

(KATHARINE TIMBERMAN)  
TEACHER OF SINGING  
Fifteen Years Experience

Pupils now leading artists in Opera and  
Church Music. 36, AVENUE DU ROULE,  
NEUILLY-PARIS (n<sup>e</sup> Bois de Boulogne)



**PASSAMA**  
Of Paris Opera

TEACHER OF SINGING  
11 Bd Jules Sandeau, Paris

**THUEL BURNHAM**  
TEACHER OF PIANO  
Pupil of Leschetizky and William Mason

118 Rue de la Tour (XVI) - - - - PARIS

solicited to give a second concert in Glasgow at about the same date.

Lucile Stevenson, the noted American soprano and pupil of Charles W. Clark, sang at the Students' Atelier Reunion on Sunday evening. Her program was: "These Are They," from Gaul's *Holy City*; "Long Ago," by MacDowell; "Ecstasy," by Rummel; "Du Bist wie eine Blume," by Schwab, and "Ah! Love But a Day," by Beach.

#### Elena Gerhardt in Concert

Elena Gerhardt was the principal figure in a concert given last night at the Salle Gaveau, Paris, under the auspices of the New Philharmonic Society of Paris.

Her first appearance in Paris had been with Nikisch as an accompanist and many came undoubtedly with the hope of seeing the famous conductor, but he was not present on this occasion. The auditorium was well filled and the public applauded generously.

The program seemed somewhat tedious, the uniformity of the program creating an impression of monotony. The numbers sung by Elena Gerhardt were in the following succession:

"Der Wanderer an den Mond," "Die Unterscheidung," "Gretchen am Spinnrad," "Der Musensohn," Schubert; "Sapphische Ode," "Biene Kuh," "An eine Aeolsharfe," "O liebliche Wangen," Brahms; "Auf einer Wande," "Begegnung," Hugo Wolf; "Mögen alle bösen Zungen," "Meinem Kinde," "Cäcilie," R. Strauss.

Elena Gerhardt has a sweet but small voice. She is very artistic and withal is a refined *lieder* singer.

She was obliged to repeat the "Sapphische Ode," by Brahms, which was her best interpretation of the evening. She showed great charm in "O liebliche Wangen" and sang "Ich grolle nicht" as an encore. She gave a particularly good rendering of "Mögen alle bösen Zungen," which she sang with much vim and seemed to have wonderfully penetrated the spirit of the song, having undoubtedly herself experienced "how many evil-tongued people there are" in the world. Her last number was very warmly received and she was obliged to give two encores before making her final bow.

She was ably accompanied by Mlle. Paula Hegner, a well-known and excellent pianist.

DANIEL LYND BLOUNT.

#### ATLANTA'S GROWING CHORUS

#### Festival Association Accomplishing Results—First Philharmonic Concert

ATLANTA, GA., Dec. 19.—The singers of Atlanta have responded readily to the call of the Atlanta Music Festival Association for an increased membership in the music festival chorus and preparations are going forward rapidly for the free concert that will be given Sunday afternoon, December 29, when the ancient Christmas carols will be revived. The orchestra proposes to increase its membership to 400 and make it one of the most notable organizations of the kind in America. The Festival Association is also planning to introduce Myron W. Whitney, basso, in concert on January 10.

Musical Atlanta was all in a whirl for the formal opening of the season by the newly organized Philharmonic Orchestra on December 8. The program consisted of selections by Weber, Beethoven, Wagner and Tschaikowsky. Four more concerts will follow.

Music lovers flocked to the United States Penitentiary Sunday afternoon in greater numbers than they have attended any pre-

**SHEA** VOICE, PERFECT, FRENCH, PURE STYLE  
The first American man to sing in opera in France PARIS  
Write for Treatise. 5 Rue Gounod

**CRITICOS**  
Singing and Repertoire  
Teacher of World-Renowned Artists  
Pupils Prepared for Opera and Concert  
7, Rue Chateaubriand (Champs-Elysées), Paris

**ALFRED BAEHRENS**  
5, Hameau de Bouainvilliers, Paris

vious concert of the year to hear the excellent prison orchestra. This was the seventh concert at the prison to which the public has been admitted.

An interesting piano recital of Thursday evening was given in Cable Hall by Edwina Behre, who has recently returned from Vienna, where she was a pupil of Leschetizky. As the last number of the program Miss Behre played with skill the big Beethoven Sonata, Op. 57 ("Appassionata").

Announcement has been made in Atlanta that Victor L. Smith, of this city, has accepted the position of secretary and treasurer for R. E. Johnston of New York. Mr. Smith was the promoter of Atlanta's first music festival in the new auditorium in the Spring of 1909, when Farrar, Scotti, Fremstad and others first sang in Atlanta. L. K. S.

#### EMMA LOEFFLER TO SING AT DINNER TO PRESIDENT-ELECT



—Photo by Mishkin.

#### Emma Loeffler, Dramatic Soprano

Emma Loeffler, the dramatic soprano, who at her recent débüt in Aeolian Hall, New York, made a most favorable impression, will give a recital at Carnegie Hall, Pittsburgh, on January 14, and other recitals at Warren, O., Slippery Rock, McKeesport, etc. On December 15 Miss Loeffler sang at a reception at the home of Col. John C. Calhoun, a descendant of the famous Southern statesman, John C. Calhoun. Colonel Calhoun will shortly give a dinner in honor of Governor Wilson, President-elect, and Miss Loeffler will sing on that occasion.

#### Ben Atwell in Suit Against His Partner, Max Rabinoff

Ben H. Atwell, who has been associated with Max Rabinoff in the management of ballet and musical enterprises, has obtained an order from Justice Page of the New York Supreme Court, directing Mr. Rabinoff to show cause why he should not be enjoined from disposing of or exploiting certain contracts in which Mr. Atwell claims interest and also why a receiver should not be appointed to take over the contracts as the joint property of the plaintiff and defendant. The contracts in question involve the appearance in this country of Anna Pavlova and Mikail Mordkin, the Russian dancers; Sirota, the Russian cantor, and the American producing rights of the opera, "Les Saltimbanques." Mme. Pavlova is said to be still under contract with the partners who have fallen out with each other.

**THÉRÈSE CHAIGNEAU—WALTER MORSE RUMMEL**  
Piano—Harmony—Composition  
69, Rue Raynouard, Paris

**BASIL CRUMP**  
WAGNERIAN Tenor  
Special Coaching in Wagnerian Roles.  
Author of Noted Handbooks on Wagner's Dramas.  
Recognized Exponent of the Master's Tone-Speech.  
12, Rue des Saussaies, Paris (VIIIe)

## MAUD POWELL IN THREE RÉCITALS

### San Francisco Gives High Praise to Violinist—Hadley in Wagner Program

SAN FRANCISCO, Dec. 16.—A Wagner program was the feature of the San Francisco Orchestra program of last Friday afternoon. That rare enjoyment was manifest for the rendition of the entire program and especially for the Rienzi Overture, "Tristan and Isolde" Prelude and "Love-Death" and "Siegfried Forest Murmurs" was evident by the spontaneous and prolonged applause from the crowded Cort.

Mr. Hadley repeated the "Siegfried," so insistent was the applause. The program also included the Siegfried's Rhine Journey from "Die Götterdämmerung" and the Transformation Scene from "Parsifal."

The afternoon's performance of the great Wagner music found the orchestra splendidly developed in tonal balance and in power of effecting dramatic climaxes.

Three programs to delight the music-lovers have been presented by Maud Powell during the past week. The audiences which heard the marvelous playing of the violinist at Scottish Rite were offered many numbers uncommon to the violin program, besides the greater well-known works.

Mme. Powell played two compositions of Coleridge-Taylor, "Deep River" and the G Minor Concerto; Scherzo "Marionettes" (Gilbert), Scherzo Caprice (Grasse) and "Up the Ocklawaha" (Marion Bauer), the last four being works dedicated to Mme. Powell. The sonatas which she played were by Nardini, Brahms, Bach and Grieg, besides the Lalo Symphonie Espagnole, Bruch Concertstück in F Sharp Minor and other pleasing numbers.

The distinguished violinist has drawn even greater admiration from the musical public since her visit here several years ago by her wonderful art disclosed last week.

In the *Bulletin* Frances Jolliffe declared: "She is a tremendous artist. She is all power and fire. The majesty of her stroke becomes virile. Indeed, the femininity that one would naturally expect is altogether missing in her art. I know of no violin virtuoso who has her strength of bowing. The first encore showed a sustenance of power that became superhuman. In the gentler moments her tones are Melba-like in their sweetness and cleanliness."

The Loring Club, directed by Wallace A. Sabin, gave its second concert of this its thirty-sixth season on Wednesday night at Scottish Rite. The large audience heard the chorus in Chadwick's "Credo," Sir Arthur Sullivan's "Evening," Hatton's "He That Hath a Cheerful Face," Schubert's "The Song of the Spirits Over the Waters," and several Christmas songs. The soloist was Herbert Riley, cellist.

The program played at the third concert of the Beel Quartet series at the St. Francis on Tuesday night comprised the Mendelssohn Quartet in E Flat, op. 12, No. 1, Schubert's "Theme and Variations" from the Quartet in D Minor, and the Schumann Piano Quintet in E Flat. Mrs. Oscar Mansfeld presided at the piano in the latter number.

The Pacific Musical Society held its morning program for the first time in its new meeting place at the St. Francis on Wednesday. The singers heard were Carl Edwin Anderson, tenor, and Mrs. Zilpha Ruggles Jenkins, soprano. Besides their solos, duets of Brahms and Jensen were sung. Mrs. Mabel Hill Redfield was the accompanist.

Mrs. William Henry Banks played the Beethoven Piano Sonata, op. 110, A Flat Major. R. S.

#### Berlin Library Gets Original "Die Wacht am Rhein" Score

BERLIN, Dec. 21.—An anonymous collector has presented the Royal Library of Berlin with the original manuscript score of the German patriotic anthem, "Die Wacht am Rhein," bearing the autograph of the composer, Karl Wilhelm, and the date the work was finished, March 10, 1854. The Royal Library now owns both the original of the music and the original of the words.

**OSCAR Seagle**  
BARITONE  
Paris Studio, 17 Rue Mozart

## FROM "MUSICAL AMERICA" READERS

The Case of Ysaye and the Elgar Concerto, as Represented by Novello & Co.

To the Editor of MUSICAL AMERICA:

Our attention has been called to an article in MUSICAL AMERICA of November 23 ult., in which you report an interview with Eugen Ysaye, at which that gentleman is represented to have said:

"I do not claim to have brought great quantities of new music of great significance with me. In Europe I have played a new Concerto by Moor and also the Elgar. I should have liked to play the Elgar here, but I finally abandoned it because of the endless difficulties I had with the publishers, and the enormous royalties they were asking. The composer himself is so effectively bound, hand and foot, that he can do nothing to aid the artist. It seems a very foolish thing to me that it should thus become the fashion to hinder the propaganda for a great work. And the Elgar Concerto is a great work—the finest thing in its way, I claim, since the Concerto of Brahms."

Without pretending to know what M. Ysaye means by "endless difficulties," or his precise definition of "enormous royalties," or by what sort of mental process he arrived at the conclusion that "the composer himself is so effectively bound, hand and foot, that he can do nothing to aid the artist," we should like, with your permission to state the following plain facts:

1. During the Summer of 1911, M. Ysaye had contracted with the Authorities of Queen's Hall, London, to play the Elgar Concerto on three occasions during the following Autumn. The terms, as far as they affected Sir Edward Elgar and ourselves, had been agreed upon between the Queen's Hall secretary and ourselves. Similarly, M. Ysaye had contracted with the Committee of the Norwich Festival to play the Concerto at the Norwich Triennial Festival, 1911. In that case also the terms, as far as they affected Sir Edward Elgar and ourselves, had been agreed upon between the secretary of the Festival and ourselves. In neither of these cases, therefore, had we any occasion to discuss terms with M. Ysaye. On September 5, 1911, however, we received a letter from M. Ysaye in which he asked us to send the score and parts to him at his house in Godinne, Belgium. "Graieusement," as he wanted to practice the work with his orchestra in Brussels; presumably with a view to the three advertised performances of the work by him at Queen's Hall, London, and the one performance at the Norwich Festival; and later on the music was sent to him for that purpose. Anticipating, however, that M. Ysaye might be contemplating performances of the work on the Continent of Europe, we send our representative to Godinne with instructions to negotiate with M. Ysaye for performances of the work, and to ascertain whether he would be prepared to play the Concerto on the continent of Europe at a reduced fee for a series of performances. To this M. Ysaye replied. "Quoi! un homme de mon rang, de ma position et indépendance—me faire une proposition pareille," or words to that effect; and our representative returned to London, with a message from M. Ysaye that under no circumstances would he enter into such a contract. Thereupon we wrote to M. Ysaye a letter, dated September 12, in which we stated that the composer of the work must derive some benefit from performances of his work, and we offered to allow M. Ysaye to perform the work, and to lend him the music, for £5 for single performances, or £4 for each performance, if he would play the work twenty times in one season on the Continent of Europe. At the same time we told him that, with a small deduction for ourselves for the loan of the material, the whole of the fees would be handed over by us to the composer. This proposition he

declined, and he wrote us the following letter:

"GODINNE, 13 Sept., 1911.

"Monsieur:—  
"Après l'entretien que j'avais eu avec Monsieur Rosenkranz, au cours duquel j'ai expliqué clairement les raisons qui me forcent à ne pourvoir souscrire au nouveau règlement affecté à l'exécution du Concerto d'Elgar, j'avais cru et espéré non seulement recevoir de suite le matériel dont j'avais besoin pour étudier l'œuvre avec les moyens dont je dispose ici-même, mais aussi qu'il ne serait plus un moment question d'un droit à payer, ni pour moi, ni pour les sociétés philharmoniques auxquelles je proposerais l'œuvre. Je vois par la lettre que vous m'écrivez que je me suis trompé, qu'il y a *marchandise*, que vous me tenez un langage qui s'éloigne singulièrement de l'idée artistique qui est la seule qui m'aït guidé pendant le long travail du Concerto.

Je ne discute pas les raisons d'intérêt qui vous font agir; je refuse d'entrer dans une discussion pénible à ce sujet, je crois seulement qu'il est peu possible que le Compositeur vous ait invité à m'écrire les misérables considérations dont la lecture fait mal au cœur. Je regrette de devoir vous apprendre que je renonce à exécuter le concerto d'Elgar; cette résolution m'est dictée par une raison de dignité où les transactions commerciales n'ont rien à voir.

Recevez, Mr., mes salutations,

E. YSAYE."

There, as far as we were concerned, the matter ended, except that M. Ysaye retained the music which we had lent to him for a special purpose, and subsequently played the work in several German towns without our authority, in spite of our protests and in defiance of our rights. We, and Sir Edward Elgar, wrote repeatedly requesting him to return the music, and ultimately we were compelled to employ the services of a Brussels lawyer before we could recover its possession. In the meantime M. Ysaye cancelled his engagements to play the work at the Queen's Hall and at Norwich, notwithstanding that in both cases the authorities who had engaged his services had, by agreeing to pay our fees, done everything "to aid the artist," and in spite of the fact that Sir Edward Elgar had cabled to him offering to waive the fees for the four English performances.

2. As regards all other performances of this work our usual fee has been seven and a half guineas, which includes the loan of the music. Only in three or four cases have we received a larger fee and the fee has never exceeded ten guineas. In fact, with one exception, we have never asked for more. That exception was one which has already been commented upon in the American press; and, in that case also, the correct facts were not disclosed. We refer to the case when, on January 3, 1911, we were approached by the agent of Maud Powell, who was desirous not only of playing the work, at the Norfolk (America) Festival in June, 1911, but also of securing for that occasion the right of first performance in the United States of America. A very special fee was asked for in that case, not in respect of the actual performance at Norfolk, but because, had she secured the right of first performance for that festival, Miss Powell would have prevented all other performances in the United States during the interval—a period of five months!

3. Of all fees paid to us for performances of Elgar's Concerto, at least two-thirds are handed over to the composer, and the charges have been made with his entire approval and concurrence, in most cases the fees having been settled in consultation with him. This hardly warrants the assertion, and all that is wrapped up in it, that the composer himself is effectively bound, hand and foot, by his publishers.

All these facts can be proved by evidence now in our possession; and the fees demanded, whether they are "enormous" or not, have been obtained "to aid the artist," that is the composer, who in our opinion is as much entitled to consideration as the other artist, who is the best paid violinist in the world. Is M. Ysaye unwilling "to aid the artist"? Or does he think, when he

plays the Concerto of Elgar that there is only one artist in the field, and that the publishers, who endeavor to protect the interests of the other man, are placing "endless difficulties" in the way.

"Je regrette de devoir vous apprendre que je renonce à exécuter le Concerto d'Elgar; cette résolution m'est dictée par une raison de dignité où les transactions commerciales n'ont rien à voir."

But is M. Ysaye himself wholly indifferent to "transactions commerciales"?

Yours faithfully,  
NOVELLO & CO., LTD.

London, Dec. 14, 1912.

## The Unmusical (?) English

To the Editor of MUSICAL AMERICA:

I read on your editorial page of December 14 an article under the title, "The Unmusical English," in which you say, "The musical world will be freed from one of its most perplexing problems if some one would get to the bottom of what is the matter with the English."

I hope someone will endeavor to do this. My own opinion, however, is that, at the present time, there is decidedly nothing the matter. The English musical world seems to me to be coming well to the fore, as there are a great many composers whose works are being performed in many of the European centers. I am a great admirer of *worthy* modern music, especially that of England and America.

Harold E. Gorst, to whom you refer, is evidently a man of very narrow mind, and certainly not the man to criticise modern English music, for he says, "All modern music from an educational standpoint is poison, and should be banished from music teaching; its sentiment is superficial and ephemeral."

No doubt a great deal of it is, but there is a great deal also that is not.

I agree with you regarding Purcell, and that Mendelssohn and Handel had bad as well as good effects on England musically, but not all of the young English composers who have broken away from that style are imitating Strauss and Debussy. There are many who have developed individual styles and their day is coming.

Elgar, I believe, was the first man who broke the Mendelssohn sway in England and he is certainly one of the greatest of living composers, a typical Englishman who writes *English music* and whose style is entirely his own. Above all he is sincere, which cannot be said of much of the

sensational matter that is signed Richard Strauss, although I admire some of that composer's music. To my mind Elgar is inspiring in his orchestral and choral music; his "Gerontius" and the two symphonies and violin concerto stand out as the most inspired works since Brahms. Unfortunately his works are not known as they should be in America.

Granville Bantock is another with an individual note, although with him it is not, perhaps, so marked as with Elgar.

The late Coleridge-Taylor, another whose works are very dear to me, is distinctly English, in spite of some African blood in his veins. Jos. Holbrooke, Vaughan Williams, Walford Davies, Frederic Delius and a great many others whose works are attracting attention could be mentioned, so I cannot see that England is at present, at least, musically non-productive.

I am often surprised to read ignorant and sarcastic attacks on English music and musicians, and I am glad to note that your paper is free from that sort of thing, as America is also passing through a stage of development and with prospects almost equally bright as those of England.

A CANADIAN READER.

## SCHOLARSHIP FOR SINGER

Mr. Klibansky Announces \$3,000 Endowment for Talented Student

Sergei Klibansky, the baritone and vocal teacher, announces that a wealthy society woman of New York has placed at his disposal the sum of \$3,000 to be used in discovering and cultivating an unusually beautiful American voice or in helping advanced singers who cannot otherwise afford to continue their studies. Mr. Klibansky will try voices of applicants for this fund on Tuesdays, between five and six o'clock, in his studios, at No. 212 West Fifty-ninth street.

The obtaining of this fund is due solely to the efforts of Mr. Klibansky, who, in the past, has found many singers who have had beautiful voices but have been unable to finance a long period of study. Believing in the American voice, Mr. Klibansky, on taking up his residence in New York, set about obtaining a fund to aid some worthy students. The choice of the beneficiary will be based entirely on the quality of voice and the seriousness of the applicant.

## LÉON RAINS

(Royal Saxon Court Singer and Professor of Musical Art)

In America: January, February, March, April, May, 1913.

## One of Rains's Remarkable Notices

There could be surely only one feeling among those who were present at the concert of the Royal Saxon Kammersänger, Léon Rains—a feeling of unbounded respect for the personality of the artist, which has enabled him by assiduous application to build up his art into one harmonious whole. Such artists as Léon Rains are in the minority. We badly need them in these days of puffed up amateurishness and artistically draped superficiality.

They are like an oasis in the desert of mediocrity and semi-culture—a goal worth striving for by those who aim at the highest, but a discouragement for those who revel in mere vocal gymnastics. Even those who prefer the lyrical Rains to the declamatory Rains are spell-bound by the powers of the artist, whose colossal, genuine bass has just that flexibility, polish and purity in all parts of its compass (so rarely to be found among operatic singers) which cause him to stand out from the dead level of ordinary concert singers. And this noble instrument belongs to a being who really lives for his art, and who, with a fine understanding, lays bare every shade of meaning of both composer and poet. Rains is, by reason of his great gifts, called to be the mediator between creator and created. A flash—and singer and hearer are lifted above the everyday world, away into the sanctuary of art, which speaks to us most clearly in music. The expression of the eye, and the facial expression, combine with the voice in producing thoroughly convincing impression, an impression which remains with us, and which gives to Léon Rains' art something so infectious and dignified. The singer's cultivated and powerful instrument makes its best effect in those songs in which the lyrical predominates. He therefore treated both the Händel excerpts in just the right style. I have heard Schubert's "Der Wanderer" many times, but seldom so beautifully sung and with such heartfelt expression as by Léon Rains. Taken all in all, a magnificent concert.—Braunschweiger Allg. Anzeiger, November 1, 1911.

ordinary concert singers. And this noble instrument belongs to a being who really lives for his art, and who, with a fine understanding, lays bare every shade of meaning of both composer and poet. Rains is, by reason of his great gifts, called to be the mediator between creator and created. A flash—and singer and hearer are lifted above the everyday world, away into the sanctuary of art, which speaks to us most clearly in music. The expression of the eye, and the facial expression, combine with the voice in producing thoroughly convincing impression, an impression which remains with us, and which gives to Léon Rains' art something so infectious and dignified. The singer's cultivated and powerful instrument makes its best effect in those songs in which the lyrical predominates. He therefore treated both the Händel excerpts in just the right style. I have heard Schubert's "Der Wanderer" many times, but seldom so beautifully sung and with such heartfelt expression as by Léon Rains. Taken all in all, a magnificent concert.—Braunschweiger Allg. Anzeiger, November 1, 1911.

At the Piano during the Tour  
MR. ROLAND BOQUET, the Composer

For dates, etc., apply to

Concert Direction, M. H. HANSON, 437 Fifth Avenue, New York

**Oliver Ditson Company**

150 Tremont Street, Boston 8-10-12 East 34th Street, New York

**OUTLINES OF MUSIC HISTORY**

By CLARENCE G. HAMILTON, A. M.

A Text-book of Music History for Classes, Musical Clubs and the Home Student.

A compact, clear-cut work for class use and the general reader.

**Price, \$1.50, postpaid**

This book is used in many of the leading schools and colleges throughout the United States.

Outlines of Music History has been used in our classes at Smith College with success. It makes an admirable handbook, reasonably complete, very compact and sound in its estimates.—Prof. Henry Dike Sleeper, Smith College.

SEND FOR LIST OF MUSICAL GIFT BOOKS

BOSTON NEW YORK

## WANT WEINGARTNER AT ANY COST

Berlin Admirers of the Conductor Offer to Pay His Fine Four Times Over if He Will Appear There in Defiance of Court's Edict—Weingartner Is Forced to Decline—Max Reger in a Concert of His Own Works

European Bureau of Musical America  
Neu Winterfeldstrasse, 30  
Berlin, December 5, 1912

SINCE the sentence of the Supreme Court has been announced Weingartner's friends have been striving incessantly to make the giving of Weingartner concerts in Berlin possible, that is to say, before the lapse of the period of exile, which lasts until 1916. A number of the artist's admirers and friends have made him an offer to deposit the amount of the penalty fourfold, 32,000 marks, in case Weingartner should agree to conduct four concerts in Berlin. However, Weingartner clings to what he regards as his legal rights, in spite of the Supreme Court's sentence, and, therefore, refuses to consent to this proposal. He sent the following answer to this offer laid before him by the Concertdirector Emil Gutmann:

"Hamburg, November 29, 1912.

"My Dear Mr. Gutmann:  
"Your favor of the 26th of November really touched me. Although I knew that I had friends in Berlin I had no idea of such a spirit of sacrifice. I hope that those who wish to raise so large a sum of money in order to make it possible for me to conduct four concerts in Berlin will not reproach me if I decline. Concerts under my direction which would give my adversaries the return of a fourfold penalty would be only too welcome to them, since they could hardly find a better opportunity to profit through me. And to this I could not possibly agree.

"This honorable offer which gives me the greatest pleasure is above all a sign to me of how widely indignation over the present situation has spread with the public. Fürstenwalde has taught us that, in spite of all which has been undertaken against me, I can still practise my art before the Berlin public and so we shall keep the conditions in the future either in their present form or perhaps in another, so that no such great sacrifices will be necessary.

sary as my friends want to make for me and the good cause. With best regards, I am, yours sincerely,

"FELIX WEINGARTNER."

It is reported that counsel for the defense of Weingartner is working on a plan to make it possible for him to conduct in Berlin without violating the condition imposed by the Supreme Court.

## Wins Libel Suit

In this connection it is interesting to note the fate of a certain Berlin editor who referred to Weingartner's "breach of contract," for which his adversaries are endeavoring to exclude him from Berlin until 1916. Now, as this breach of contract has by no means been proved, Weingartner sued the editor for libel, with the result that the Court fined the editor fifty marks or five days' imprisonment.

August Enna's opera, "The Nightingale," libretto by Cæsar Fleischl, translated from the Danish by Freiis Moeller, has been given its première in Copenhagen. The score for this opera was completed more than twelve years ago and accepted by numerous opera houses outside of Denmark. But as Enna insisted upon having the première in the capital of his native country he was compelled to wait thus long for its first production. And still there are those who claim that artists no longer have ideals!

Ermanno Wolf-Ferrari is writing a new opera, the libretto of which is adapted from Molière's "Love as Physician."

On the occasion of Battistini's last guest performance at the Royal Opera in Verdi's "Un Ballo in Maschera," Emma Vilmar, from the Stadttheater in Essen, a pupil of King Clark, attracted considerable attention in the rôle of *Ulrica*. Beside the celebrated baritone she was the only one who sang her part in Italian.

The German Crown Princess Cäcilie has accepted the protectorate for the Bach-Beethoven-Brahms Festival, to be organized by the Concertdirection Hermann Wolff from April 21 to 28.

## Julia Culp Hurts Jena's Feelings

The Academical Concert Committee in Jena feels hurt because Julia Culp did not find it possible to sing in Jena at its second concert. Mme. Culp informed the committee that, as her tour through Eastern Prussia had proved so fatiguing, and as she was booked for another *Liederabend* in Berlin for November 21 she could not find it possible to give the promised concert in Jena. Now, the Jena committee says that as Mme. Culp sang in Dantsic on November 15 and again in Berlin on November 21 they cannot understand why the trip to Jena should prove such a strain. Jena is perhaps jealous of Berlin, but it seems to us but natural for a singer to want to save herself for her concert in Berlin, even if such economy is possible only at the expense of a town like Jena.

Gertrude Leistikow is a classical dancer whose choreographic demonstrations before the Berlin public on Friday stimulated a large audience to rapturous applause. Miss Leistikow's heterogeneous program comprised about every form of music one could wish—from Verdi and Saint-Saëns to Delibes, Chopin, Schubert and Gluck. More than the majority of her sister artists, Miss Leistikow seems to put especial emphasis on color effects. A gratifying feature of her work is the apparently profound musical knowledge she possesses. Not as much can be said for her accompanist, Wilhelm Scholz. No doubt he did the best he could, but unfortunately that was not much. It was another case of the artist being compelled to adapt herself to the accompanist.

On Monday evening, in Beethoven Hall, we made the acquaintance of an interesting young artist, Fredy Juel, a pupil of Frank King Clark of Berlin, who made her début in a program devoted to Grieg, Gretschaninow, Dvorak and Brahms. The vocal material of Miss Juel is exceptional—a voluptuous and peculiarly sympathetic soprano of unusual range. Her highly intelligent and artistic interpretations well deserved the spontaneous and generous applause which they received. Few débütantes can record such a successful first appearance.

## Spiering as Violin Soloist

A frequently voiced opinion is that Theodore Spiering's increasing activity as conductor is curtailing his work as violinist to too great an extent. That such is not the case, however, is proved by the numerous engagements Mr. Spiering is filling at present in the European concert field. On December 1 he was the soloist at the Staedt. Volks Symphony Concert in Dresden and on December 12 he will be heard in his own violin recital in Berlin. Other engagements to be filled shortly are at Lausanne, Copenhagen and Wiesbaden, all with orchestra.

A Max Reger evening was given in the Theater-Saal of the Königliche Hochschule der Musik on Wednesday. The artists were Max Reger, Gertrud Fischer-Maretzki, Leonid Kreutzer, Alexander Schmuller and the clarinetist, Kammermusiker Wiebel. The concert seemed to give the large audience a few hours of unalloyed pleasure. The first number, a Clarinet Sonata, op. 107, which was new to the writer, displays more of the poetical side of Reger than most of his earlier works. Herr Wiebel proved to us that the clarinet is far too seldom accorded a solo place in the concert hall. Frau Fischer-Maretzki sang five Reger songs with such depth of artistic and poetical expression and such a splendid treatment of her vocal attributes that the auditors were enraptured. We have never heard this excellent singer to more artistic advantage. The Piano and Violin Sonata in E Minor was heard for the first time. A gratifying symptom was herein noticeable, viz., that Reger, the mathematical calculator, is passing to a state of much higher inspiration than has been manifested before. In fact this sonata seems to be an unusually grateful program number, being readily comprehensible to all—especially when it is so superbly rendered as it was by the violinist, Alexander Schmuller, and the composer at the piano. Reger seems to be one of the few composers who are the most effective interpreters of their own works. The program was concluded with the Introduction, Passacaglia and Fugue, for two pianos (the composer and Leonid Kreutzer).

## Fourth Nikisch Concert

The fourth Philharmonic concert, under Nikisch, brought us three widely different products of the past era. The program opened with Liszt's tone poem, "The Ideal," which was followed by the Hungarian Concerto of Joachim, with Willy Hess as soloist and the Brahms Symphony, No. 3. The rendition of the Joachim con-

certo by Mr. Hess was masterly in every respect; though the main feature of the program was of course the Brahms number. Here Mr. Nikisch displayed to the full the subtlety of his virtuosity. Every phase of treatment bore the stamp of refinement, perhaps too much so. At least we have heard greater volume of tone extracted from this orchestra in this same composition.

The concert of the American baritone, Sydney Biden, in Klindworth-Scharwenka Hall, attracted a large audience which, in every season, showed its appreciation of this excellent singer's art by spontaneous and well-deserved applause.

O. P. JACOB.

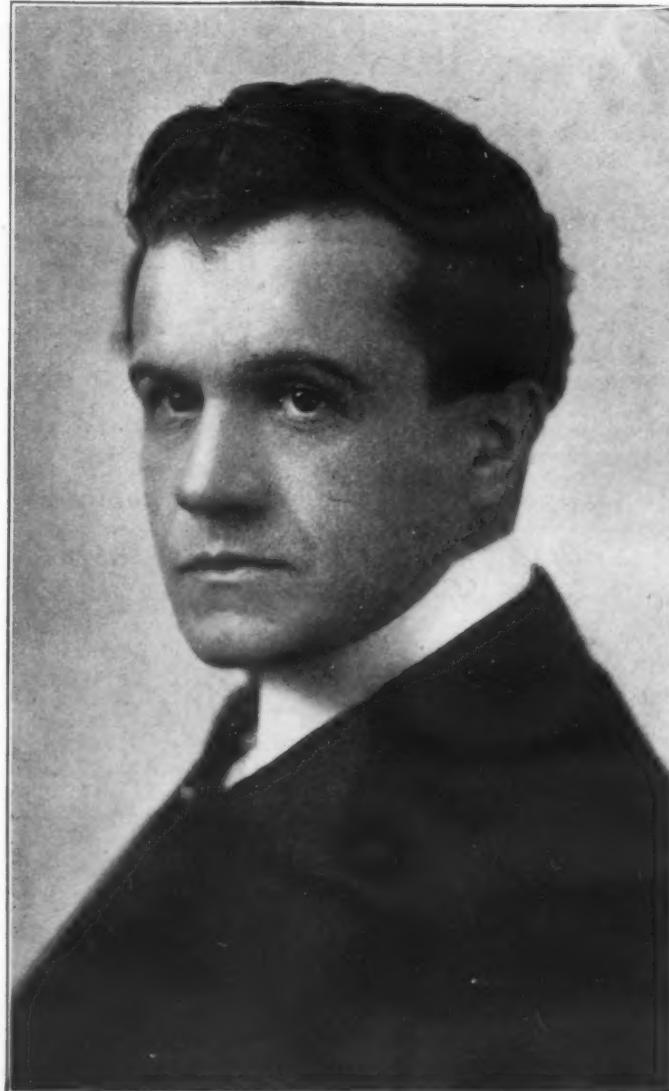
## CONCERT FOR SCHOLARSHIPS

## Kneisel Quartet and Popular Soloists Heard at Colony Club

A benefit concert for free scholarships was given by the Thursday Evening Musical Club at the Colony Club, New York, on Saturday evening of last week, the participants being the Kneisel Quartet, Mrs. Philip Sawyer and Mrs. John MacArthur, pianists: Julie Lindsey, soprano; Aline Van Bärentzen, pianist, and Sascha Jacobsen, violinist.

In conjunction with Mrs. Sawyer Mr. Kneisel and Mr. Willeke were heard in Arensky's D Minor Trio, after which they played Schubert's "Forellen" Quintet with the assistance of Mrs. MacArthur. The latter is a pianist of exceptional qualifications and a very capable ensemble player and the performance of the Quintet was very warmly applauded. Miss Lindsey sang Duparc's "Chanson Triste," Pergolesi's "Se tu m'am," Hahn's "Offrande" and "Automne," Arthur Farwell's "Ruined Garden" and some songs by Vidal and Erlanger. Miss Lindsey, a member of the company at the Paris Opéra, who has appeared with success there in the rôles of *Elsa*, *Elizabeth* and *Marguerite*, and she was induced to sing at this concert through friendship for several of the members. She is an artist who combines rare natural vocal endowments with interpretative insight of an exceptional order. She was particularly successful in the songs of Hahn and in the movingly beautiful "Ruined Garden" of Mr. Farwell.

Miss Van Bärentzen, a child prodigy, played Chopin's A Flat Polonaise and a Bach Gavotte with amazing technical skill and Sascha Jacobsen created a very favorable impression by his playing of Saint-Saëns's "Rondo Capriccioso."



—Photo by Chickering, Boston.

## EDMOND CLÉMENT

Song Recital

AEOLIAN HALL, NEW YORK

Tuesday Afternoon, January 7, 1913, at 3 o'clock

Mail orders now to HOWARD E. POTTER, 1451 B'way, N. Y.



## VICTOR HERBERT

AND HIS ORCHESTRA

Available April, May, June, 1913

FROM COAST TO COAST

For Dates and Terms Address:

THE RADCLIFFE ATTRACTIONS, INC.

406-7-8 Star Bldg. WASHINGTON, D. C.



## MME. ADA SODER-HUECK

Voice Culture  
Coaching, Opera and  
Song Repertoire

Specialty:

GERMAN LIED

GARCIA METHOD

METROPOLITAN  
OPERA HOUSE

1425 B'way, New York

## MILDRED FAAS

◆◆◆ SOPRANO ◆◆◆  
1726 Chestnut Street  
PHILADELPHIA, P. A.

## VOCAL ORNAMENTATION IN HANDEL'S "MESSIAH"

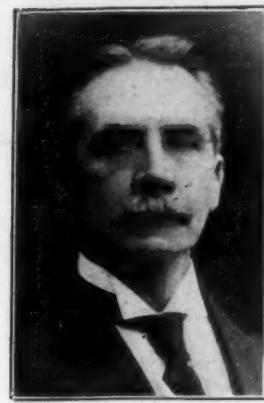
A Timely Discussion of Various Methods of Interpreting This Oratorio—Are the Embellishments Employed by Certain Soloists in the Spirit of the Composer's Intentions?

By DR. ARTHUR MEES

[EDITOR'S NOTE: As is well known by MUSICAL AMERICA readers, Dr. Mees is one of America's leading choral conductors and authorities on oratorio singing. He is conductor of the St. Cecilia Society of Boston, the Worcester Festival, and choruses in Albany and Newark, and is also conductor of the famous Norfolk Festival.]

WITH the approach of Christmastide at least passing notice and possibly discussion as to the proper interpretation of Händel's oratorios will be invited by the performances of the "Messiah" which customarily take place during the holiday season. It was inevitable that in the course of time efforts should be made to cast new light on this classic, as on classics in general, and if possible to bring out its various characteristics more and more clearly. Two diametrically opposed tendencies have directed these efforts. The representatives of one tendency which may be termed reactionary, have striven to give the "Messiah" in precisely the way in which it was given during Händel's lifetime, so far as it is possible to determine this, while the representatives of the other, which may be called progressive and is championed by the virtuoso conductor, have striven to satisfy the prevailing demand for the sharpest possible characterization and the utmost emotional stress by various means. Between these two extremes there stand the conservatives, who believe in giving the work in the traditional manner, so-called. These generally adhere to the version which Mozart prepared in 1789 for a performance in Vienna, either in the form accepted as authoritative until Franz proved that it had been tampered with before being printed, or in the critically revised edition published by Franz with addenda and alterations which he in every case designated unmistakably.

How radically the performances given, according to the views of these several factions differ and how completely the



Dr. Arthur Mees

character of the oratorio is changed by adopting the principles of one or the other those can appreciate who have heard successive performances of the "Messiah" in England at the "Three Choirs' Festivals," under Dr. Coward, a representative virtuoso choral conductor, and under Sir Henry Wood, whose belief in individual interpretation is well known.

### Differences in Instrumentation and Shading

The divergences marking the interpretations of these different musical factions concern principally the instrumentation and the shadings, phrasing and more or less abrupt contrast applicable to the choral parts. Regarding the exact text of these there can be but little difference of opinion, reproductions of Händel's autograph score being everywhere obtainable. While, then, there can be no doubt that the choruses of the "Messiah" were sung under Händel's direction according to the readings (speaking of the notes pure and simple) which are now extant, there is a great difference of opinion as to how the solo numbers were sung. The question as to whether Händel insisted in these numbers on a punctilious observance of his musical text, whether he permitted the introduction of occasional graces or even of elaborate cadenzas, has been discussed for many years. So far as England and America are concerned, the almost universal practice has been to follow the readings of the celebrated English oratorio singers of the past which have become traditional. These readings depart from the original Händel text principally in the introduction of appoggiaturas and in the adoption of comparatively unimportant changes which make the declamation of the words more fluent.

### Search for Authoritative Rulings

As regards the graces and cadenzas referred to efforts have been made by the best students of Händel's works to unearth manuscripts which might give absolutely reliable information as to the methods followed in Händel's time and authorized by himself. Heinrich Chrysander (died 1901) literally devoted his life to publishing an edition of Händel's complete works on the basis of the composer's manuscripts. In this he was aided by Gervinus (died 1871) who gave Chrysander the pecuniary assistance to start such a vast undertaking and to enable him to supervise to the smallest detail the engraving and printing in a

little workshop prepared in his own house at Bergedorf, near Hamburg, for that purpose. Subsequently additional means were forthcoming through the efforts of the "German Händel Society," founded by these two devotees to the cause.

That Chrysander was the most profound Händel scholar of all times is still acknowledged. Furthermore, notwithstanding his punctilious conscientiousness, he held that little would be gained for furthering the full understanding of Händel's works on the part of the public by giving performances of them in precisely the manner in which they were given during the composer's lifetime. Although a number of manuscripts containing embellishments and cadenzas for the solo numbers of Händel's oratorios which he discovered and considered authentic have since been proven to have been written neither by Händel nor by his amanuensis, John Christopher Smith, Chrysander was firmly convinced that Händel not only condoned but even sanctioned the introduction of the embellishments permitted singers in Italian opera at his time, and of cadenzas, especially in the *da capo* of the arias. Nevertheless, he was firmly opposed to following this procedure at the present time for the very good reason that what appealed to public taste then would offend public taste now, and for the further reason that the singers of the present day are not trained to execute these embellishments with the necessary care, fluency and expressiveness. So Chrysander prepared editions of a number of Händel's oratorios for concert use, the "Messiah" among them, which were published under the supervision of Max Seiffert after Chrysander's death, and represent the great Händel scholar's views as to the popular interpretation of Händel's work with due consideration for the limitation of embellishments in consequence of the attitude of the public of the present day towards vocal over-elaboration.

Yet a performance of Chrysander's version of the "Messiah" would be ill-advised nowadays, although the attitude of the public towards that oratorio is not exactly discriminating. John F. Runciman was not far from right when he wrote, "I cannot resist the suspicion that but for the words of 'He was despised,' 'Behold, and see' and 'I know that my Redeemer liveth,' Clapham would have tired of the oratorio before now, and that but for its having become a Christmas institution, like roast beef, plum-puddings, mince pies, and other indigestible foods, it would no longer be heard in the provinces. And perhaps it would be better forgotten—perhaps Händel would rather have seen it forgotten than regarded as it is regarded, than existing merely as an aid to evangelical religion, or an after-dinner digestive on Christmas Day." Like 'Don Giovanni,' there the 'Messiah' lies, almost unrecognizable under its outrageous adornments, misunderstood, its splendors largely unknown and hardly even suspected, the best known and the least known of oratorios, a work spoken of as fine by those who cannot hum one of its greatest themes or in the least comprehend the plan on which its noblest choruses are constructed.

### Ornamentation of Solo Numbers

But to return specifically to the introduction of ornaments in the solo numbers of the "Messiah," this question has been, as already said, desultorily discussed for many years without satisfactory results. Four years ago, however, there appeared almost simultaneously two works which went at the very root of the question by treating the subject on a historical basis. These works are, "Die Lehre von der vokalen Ornamentik," Vol. I, by Hugo Goldschmidt, a specialist on the subject, and "Die Ornamentik der Musik," by Adolf Beyschlag, for a time conductor at Belfast, Manchester and Leeds. These two authorities differ as to the propriety and even historical justification of the introduction of "graces," "agréments," at least in Händel's oratorios, but they are in perfect accord when it comes to the question of employing appoggiaturas and passing notes, and both hold to the opinion that Händel relied largely upon the singers, who were familiar with the rules permitting or prohibiting them to supply them. Of late the custom has grown up, probably owing to the well meaning intention of conductors to be faithful to Händel's text, to eliminate almost all the appoggiaturas which have been traditionally used. It may be added in passing that the "traditional" interpretation of Händel's recitatives, "dry," as well as accompanied, rested on a very uncertain basis until the appearance of the

works mentioned. As a matter of fact, not only the introductions of appoggiaturas but the proper performance of those indicated by the composers is not so simple a thing as might seem to be the case. It is not easy to decide whether these latter were intended to be "variable" or short, whether their function was to make the melodic line more flowing or whether they had harmonic significance. These questions cannot be decided offhand, nor can what is called musical judgment, so long as it is not ripened and made keener by the study of the characteristic style of a given composer, be relied upon. Even with this quality and this acquirement given, perfect unanimity as to the best interpretation will scarcely be attained, but whatever differences there may arise as to details—probably not very significant—incongruities in style are sure to be avoided. As Goldschmidt says: "It is the duty of reproducing musicians, especially of the conducting-chapel masters, to do full justice to those features of melodic ornamentation, for the understanding and resuscitation of which sufficient guidance is to be found in the theoretical writings and the musical practice contemporaneous with the activity of given composers. . . . The basis of the art of ornamentation of the classics is safeguarded by theory and assisting practice to such an extent that gross offenses against its principles would seem to be precluded."

### Reliance on So-Called Tradition

Implicit reliance on so-called tradition as well as pedantic adherence to the musical notation are sure to lead to serious errors. Even Haydn, Mozart and Beethoven paid tribute to certain customary practices of their times. Beethoven, the most punctiliously accurate of all classic composers, in his notation certainly counted upon it, for instance that in the last movement of the Ninth Symphony, the solo bass would introduce an appoggiatura on the word "Töne," in the opening recitative. Omission of this appoggiatura would be an unpardonable error in view of the fact that it appears written out in the recitative as given to the 'cello and double basses at the very beginning of the movement.

Perhaps occasion may offer at some future time to illustrate with examples the principles which govern the introduction of appoggiaturas, passing notes, etc., especially in Händel's oratorios, and the observance of which will prevent the commission of at least, serious errors. Here the plea only is made that appoggiaturas be not made use of in a haphazard manner or be entirely discarded.

### Henderson Opera Lecture for Schola Cantorum

The "Schola Cantorum" announces a lecture on January 3 at Hotel Plaza, by W. J. Henderson, music critic of the New York Sun, on "The Infancy of Opera."

## THE TOLLEFSEN TRIO

MME. SCHNABEL TOLLEFSEN, Pianiste

CARL H. TOLLEFSEN, Violinist

PAUL KEFER, Cellist

Address Communications to

CARL H. TOLLEFSEN

1166 45th Street, Brooklyn Tel. 4343M Sunset

Mme. Tollefse accepts pupils at her studio in Steinway Hall, New York.



LOUIS

## PERSINGER

The American Violinist

### NOW TOURING THE WEST

Next New York Appearance

JAN. 14, 1912

RECITAL, AEOLIAN HALL

Steinway Piano Used

CONCERT DIRECTION: M. H. HANSON

437 Fifth Ave., New York



## Cornelius van Vliet

The Dutch 'Cellist

Personal Address: HARVARD CHAMBERS  
Twenty-two South Tenth Street Minneapolis Minn.

## GANZ

→ MME. ALICE ANDRES PARKER ←

VOICE BUILDING. Restoring Injured Voices a Specialty. PERFECT TONE PRODUCTION  
GRAND OPERA COACH. Tel. 1274 Bryant. Metro'n Op. House Bldg., 1425 B'way, New York



## RENNYSON

Management: HAENSEL & JONES  
AEOLIAN HALL NEW YORK

SEASON 1913-1914

## LEONARD BORWICK

PIANIST

Management: Wolffson Bureau, New York

The Steinway Piano Used

## CLARA DREW

CONTRALTO  
Address  
Care of MUSICAL AMERICA  
505 Fifth Ave., New York

Vocal Studios at  
11½ West 37th Street  
New York

## Wilfried Klamroth

The Art of Singing in All Its Branches

## GIVES NEW YORK NEW CHRISTMAS 'MESSIAH'

### Walter Henry Hall's Chorus Competes Favorably with Older Organizations

Walter Henry Hall has defied traditions and provided New York with one more Christmas "Messiah" performance than it has been accustomed to for years. Mr. Hall is not, however, one of those who believe that the usefulness and appeal of Handel's oratorio is limited to the Christmas season. For the last few years he has made use of it to put his chorus through its paces during the Summer and several mid-August "Messiahs" have been the result. Each of them has been marked by a high degree of efficiency and there seemed no logical reason why Mr. Hall should not compete with the older oratorio organization at Christmas time. Accordingly he gave a performance of the work in Aeolian Hall on Wednesday evening of last week, in which the assisting soloists were Lillian Blauvelt, soprano; Pearl Benedict-Jones, contralto; Dan Beddoe, tenor, and Putnam Griswold, the Metropolitan bass-baritone.

The wet weather did not materially affect the size of the audience nor the enthusiasm with which it was pleased to reward the singers. It did, however, exert an unmistakable effect on the orchestra, notably the string body, the tone of which was often rough and coarse. Moreover, its playing was marred only too frequently by a lack of precision.

Owing to the impracticability of seating the singers in rising tiers, as is possible in Carnegie Hall, the chorus in Aeolian Hall is often at the disadvantage of being covered to a certain extent by the tone of the orchestra. Furthermore, a number of the tenors and basses are obliged to take their position beneath the projecting overhang of the organ. Despite these handicaps Mr. Hall's chorus gave an excellent account of itself. The thoroughness of its training was always apparent and it delivered the great ensembles with fire and spirit. The intonation was sure, the attacks clean-cut and the responsiveness to the conductor's wishes prompt to a degree. Mr. Hall is certainly doing his share to stimulate the renascence of finished choral singing in New York.

Mme. Blauvelt, who has not been heard in this city in some time, sang her arias with a voice of freshness, clarity and flexibility, with excellent phrasing and devotion to the pitch. Her delivery of the taxing "Rejoice Greatly" was, for the most part, exceedingly good. Pearl Benedict-Jones, an oratorio artist of distinction, was warmly received. Her voice is notable for its richness, warmth and variety of color. Mr. Beddoe has so frequently been extolled for his performance of the tenor rôle in past years that it is difficult to say anything new in praise of his work at present. He was in his best voice last week and the intelligence, assurance, certainty of effect and authority of style which he brings to bear on his delivery of the music stamp him as the very model of what an oratorio

singer should be. His management of the extended phrases in the florid "Every Valley" was masterly.

Mr. Griswold made his first New York oratorio appearance on this occasion. Vocally he has seldom been in more satisfactory form and he poured out his superb tones with the utmost lavishness. His English enunciation, furthermore, left no room for caviling. He will probably be heard frequently in oratorio in this city now that he has taken the initial plunge. H. F. P.

### KANSAS COMPOSERS' RECITAL

#### Interesting Feature of Music Festival at Teachers' Convention

MANHATTAN, KAN., Dec. 12.—The Kansas State Music Teachers' Association concluded its fifth convention on December 6, having chosen Topeka as the place of meeting for next year and having elected the following officers: President, H. D. Guelich; vice-president, T. L. Krebs; secretary, Mrs. Gaston Boyd; treasurer, Otto Fischer; executive committee, Charles W. Landon, Horace Whitehouse, Mrs. Boyd, Mr. Guelich, Mr. Krebs, R. H. Brown, J. E. Carnal, Mr. Fischer and Mrs. Chester Thomas.

Among the music festival features great interest was taken in the program of music by Kansas composers, including C. S. Skilton, Mr. Krebs, W. L. Hofer, G. H. Bromby, Mr. Carnal, J. J. Lansbury, C. A. Preyer, H. Dox and Mr. Fischer. Other events included two lecture recitals by Edward Baxter Perry; joint recital by Mr. Fischer and Harry Evans; organ program by Albert O. Anderson, assisted by Ralph Young, and a multitude of interesting miscellaneous concerts.

#### Chicago Company Pleases Milwaukee in "Jewels of the Madonna"

MILWAUKEE, Dec. 21.—The beauties of Wolf-Ferrari's "The Jewels of the Madonna" enthralled a capacity house on the occasion of the second of the series of five grand opera performances by the forces of the Chicago Grand Opera Company at the Alhambra Theater on Friday evening of last week. Milwaukeeans considered themselves very fortunate in being favored with an operatic performance of so new and famous a work with such singers as Carolina White, Mario Sammarco, Giovanni Zenatello, Louise Berat, Francesco Daddi and with Cleofonte Campanini as conductor. Thus far the 1912-1913 metropolitan season of opera has been a great success in every way, but this success is due largely to the fact that the Chicagoans have not foisted upon the Milwaukee musical public a series of such time-worn operas as fell to the lot of the city during 1910 and 1911. M. N. S.

#### New Patriotic Choral Hymn Composed by Physician

MILWAUKEE, Dec. 23.—Dr. Richard Dewey has composed a patriotic choral composition, "Thou Mighty Nation," which was heard for the first time as the finale of the recent program given in Milwaukee by the Mendelssohn Club of Chicago. The composition was conducted by Harrison M. Wild. It is majestic in character, both words and music revealing a richness of artistic sense unusual in a man like Dr. Dewey, who has spent more than forty years in the medical profession. M. N. S.

"A SINGER OF STRIKING QUALIFICATIONS"

## MISS MABEL BEDDOE

The Brilliant Canadian Contralto

Management:  
LOUDON CHARLTON, CARNEGIE HALL  
NEW YORK



## Kapellmeister Otto Schwarz

Complete Preparation of Operatic Roles

References from leading opera singers, such as: Madame Matzenauer, Putnam Griswold, Francis Macdonald, Florence Easton, Frances Rose, and others.

BERLIN W. 62.

Telephone, Luetzow 7007, Luetzow Platz 12

## A WEEK OF GOOD MUSIC IN SEATTLE

### Arthur Hartmann, Violinist, and Tina Lerner, Pianist, Find Admiring Audiences

SEATTLE, WASH., Dec. 7.—A week of unusual activity in musical events opened Sunday evening with a presentation of "La Bohème" by the Lambardi Grand Opera Company. Following this came "Conchita," "Madama Butterfly," "Lucia" and "Salomé." Each of the operas was well given. The work of Tarquinia Tarquini in the rôle



Tina Lerner, Who Has Been Delighting the Lovers of Piano Music in the Pacific Coast Cities

of *Salomé* called forth no little enthusiasm. On Wednesday evening Arthur Hartmann, violinist, was heard at the Metropolitan Theater under the direction of Karl E. Tunberg, in a program including Lalo's "Symphonie Espagnole," Exaudet's Menuetto, Geminiani's "Sarabande," Corelli's Adagio and Allegro, Statkowski's "Alla Cracovienne," Arthur Hartmann's "Cradle Song," Venth's Canzonetta, and the Paganini-Hartmann Allegro de Concert e Cadenza. Mr. Hartmann, as in his past visits to this city, completely captivated his audience with his artistry. The audience was hugely appreciative and the artist was recalled many times and obliged to add encores to each number. William Reddick gave excellent accompaniments and played Schumann's "Papillons" with much delicacy and feeling.

Tina Lerner, the young Russian pianist, gave a recital before the student body of the University of Washington on Friday morning, playing the Gluck Saint-Saëns Caprice on "Alceste"; Chopin's Fantasy in F Minor, Three Etudes, Nocturne in F Sharp Minor, Waltz in A Flat; Hinton's "Etude Arabesque"; Strauss-Tausig's Valse Caprice, "Mann lebt nur einmal" and Liszt's "Spanish Rhapsodie." The audience of students, which numbered nearly two thousand, gave the charming artist a cordial welcome and gave evidence of much appreciation during the program. Miss Lerner was presented to the University through Frank Hamilton Jones, who is managing her tour of the Northwest. On December 2 Miss Lerner played before the students of the Oregon University at Eugene and is booked for two appearances in Portland on the 9th and 12th.

The Verein Arion was heard in its first concert of the season on Thursday evening in a program of unusual merit. Lund's

"Wanderlied," the opening number, was given with excellent spirit and finish. The other numbers included Schulz-Weida's "Trinklied," "My Old Kentucky Home" and "Dixie," arranged by Van der Stucken; Goetze's "O schöne Zeit" and Attenhofer's "Dort die Heimat mir am Rhein." Claude Madden, as conductor, has brought the work of the organization to a high degree of excellence. The assisting soloists were Rudolphe Radil, soprano, and Julia Hacke-Risagari, violinist, who shared honors with the chorus.

C. P.

### FOR MILWAUKEE ORCHESTRA

#### Movement to Establish a Symphony Organization of First Rank

MILWAUKEE, Dec. 23.—Plans have been made by local music enthusiasts for the organization of a symphony orchestra for Milwaukee, similar to those now supported in the principal music centers of the country.

Mrs. Clara Bowen-Shepard, the impresario; Hugo Bach, director of the Bach Orchestra, and Ernst Renz, musical instructor of Marquette University, are endeavoring to raise a guarantee fund of \$200,000 before the first of the new year, which will assure the existence of the orchestra for the first five years. At the end of that time it is expected that the orchestra will pay dividends. It is expected that Mr. Bach will be chosen director of the orchestra, if it materializes, as he has had many years of musical experience in this city.

M. N. S.

#### Dozen Curtain Calls for Nordica in Milwaukee

MILWAUKEE, Dec. 21.—A Sunday matinee attendance that set a new record for the artists' recitals under Mrs. Clara Bowen Shepard's direction marked the appearance of Lillian Nordica at the Pabst Theater, December 15. That the light of this star is undimmed is proved by the fact that Mme. Nordica was made to sing nineteen songs, including encores. The singer gave "Inter Nos," by Alexander MacFayden, a local composer, as one encore. The concluding number, "Erlkönig" of Schubert, brought a dozen curtain calls, the audience refusing to leave its seats until the diva begged to be excused. It was the first time in four years that Nordica had appeared in Milwaukee. Her assisting talent, William Morse Rummel, violinist, stamped himself a true artist. The accompaniments of Mabel Rummel, for the violinist, and Romayne Simmons, for Mme. Nordica, were as good as have been heard singing in New York.

M. N. S.

#### Vladimir Dubinsky in Two Detroit Recitals

DETROIT, MICH., Dec. 15.—Vladimir Dubinsky, the cellist, appeared in a cello recital under the auspices of the Woman's Auxiliary of Temple Beth-El on December 11, assisted ably by Mrs. MacFarlane, contralto, and Mrs. Morris D. Silver, accompanist. Mr. Dubinsky was especially happy in his performance of Cui's *Cantabile* and the Glazounow Spanish Serenade, while his brilliant qualities were displayed in the Saint-Saëns A Minor Concerto. Two days later Mr. Dubinsky appeared as the feature of a concert under the auspices of the Woodward Avenue Presbyterian Church, his biggest offering being the Popper Hungarian Rhapsody.

That Gregorian music is the finest that has ever been written, mainly because it is free from all sensualization, was a statement of Hans Merx, the German *lieder* singer, in his lecture before Bishop Mundelein and the students of St. Angela's Hall, Brooklyn, on December 12.

### NEW SONGS

BY ALEXANDER RUSSELL

"A GYPSY SONG" (High and Low)

PRICE 75 CENTS

"MY TRUE LOVE LIES ASLEEP" (High and Low) PRICE 60 CENTS

SACRED

"THE PRAYER PERFECT" (High and Low) PRICE 60 CENTS

For sale at all music stores. Published by

THE JOHN CHURCH COMPANY

## EARL ROSS

Management

EARL FOSTER & DAVID, 500 Fifth Avenue, New York

EMINENT AMERICAN PIANIST

Steinway Piano Used

ENGAGED FALL TOUR VOLPE

ORCHESTRA

## NEW MUSIC—VOCAL AND INSTRUMENTAL

LOUIS KOEMMENICH, the newly appointed conductor of the Oratorio Society\* of New York, has recently published two songs for a high voice, "Summons" and "Was It in June?" through the press of G. Schirmer. They are excellent essays in the form of the lyrical song, purely melodic and unaffected in style by any modern attainments of contemporary composers.

In "Summons" Mr. Koemmenich has written a sincere little love-song that will win many admirers among present-day singers. He has a fine flow of melody which he is not afraid to make use of; harmonic convolutions apparently do not

"SUMMONS," "WAS IT IN JUNE?" Two Songs for a High Voice with Piano Accompaniment. By Louis Koemmenich. Published by G. Schirmer, New York. Price, 60 cents each.

**Chicago Musical College**  
Chicago Musical College Building  
Founded 1867 Dr. F. ZIEGFELD, President  
FORTY-SIXTH YEAR  
All Branches **MUSIC** SCHOOL OF ACTING  
SCHOOL OF OPERA  
SCHOOL OF EXPRESSION  
MODERN LANGUAGES

"A permanent educational institution, holding the same prominent position in Music as the University of Chicago, the Art Institute, the Academy of Sciences, and the Field Columbian Museum in their respective departments of educational labor." —GEO. P. UPTON, of the Chicago Tribune.

Catalog Mailed Free Upon Request to  
Registrar, CHICAGO MUSICAL COLLEGE,  
624 South Michigan Boulevard, Chicago

**ERNEST CARTER**  
Composer-Conductor

Residence Studio, 150 West 58th Street  
Telephone 2499 Columbus New York

**ROSALIE WIRTHLIN**  
Dramatic Contralto  
CONCERT ORATORIO RECITALS  
Management: WOLFSOHN BUREAU,  
1 West 34th Street, New York

**AUGUST Cottlow**  
A REICHS STR. 103 BERLIN  
Steinway Piano Used

**MISS DAISY GREEN**  
Pianist Accompanist Ensemble  
On Tour Past Two Seasons with  
LILLA ORMOND, Mezzo Soprano  
Address: Hotel Monticello 35 W. 64th Street, New York Telephone: 1390 Columbus

**FREDERIKSEN**  
SOLO VIOLINIST  
VIOLIN STUDIOS  
426 Fine Arts Building Chicago, Ill.  
Residence 'Phone, Lincoln, 7926

**GINA CIAPARELLI-VIAFORA**  
SOPRANO  
Formerly Metropolitan Opera House  
For Concerts: MARC LAGEN, 600 Fifth Ave., N. Y.  
Limited number of pupils accepted  
Address: 21 West 16th Street, New York

**JOSEPH GOTTSCH**  
SOLO 'CELLIST  
Instruction—Recital—Concert  
Address: 1004 Madison Ave. 'Phone 2568 Lenox

**CAROLYN WILLARD**  
PIANIST  
In America—Season 1912-13  
Fine Arts Building CHICAGO

**MISS GRACE DAVIS**  
SOPRANO  
Oratorio, Concert, Recital  
Management: FRED. O. RENARD  
216 West 70th Street, New York, N. Y.

harrass him and he is indeed fortunate in being able to satisfy himself without calling them into play. "Was It in June?" to a pleasing poem by Chester Firkins, has a lovely atmosphere, a sort of meditative lyric, with fine melodic lines. It has a transparency that is again admirable and is truly singable.

The matter of accompaniments is skillfully managed by this composer. He well knows the ability of the average pianist and he has helped that individual by making his instrumental support for the songs as simple as possible. He is sparing in his use of notes, never filling out chords more than is absolutely necessary and using the judgment and discretion which are only possessed by those who have had experience in writing. A musician of his ability, with so complete a knowledge of composition, of harmonic complexity, of orchestral effects, etc., is indeed to be congratulated on having expressed himself so melodiously, so clearly, as has Mr. Koemmenich in these new songs.

"Was It in June?" is dedicated to Edith Kruse, a gifted young mezzo-soprano, who made her New York début in the part of the Youth in "Elijah" on the evening of December 3 with the New York Oratorio Society with much success.

THE house of G. Ricordi & Co., New York, issues in separate form three of the most popular numbers from Puccini's "Madama Butterfly."† They are *Butterfly's* solo, "That Your Mother Should Take You," from Act II, her song, "One Fine Day," also from Act II, and *Pinkerton's* solo from Act I, "Love and Fancy." The appearance of these much admired sections from the Puccini opera is indeed timely and the publishers have included satisfactory English translations in addition to the original Italian, so that our concert-singers may find them more accessible.

Other vocal issues are Gertrude Sans Souci's "Eileen," Geoffrey O'Hara's "I've Forgotten Them All for You" and "Lead, Kindly Light," Vincenzo de Crescenzo's "Pallida e Bella," Jack Thompson's "You, Just You," and a new song by F. Paolo Tosti, called "Kiss Me, Love." The Tosti song is of unusual interest and shows us a veteran composer doing most commendable work even at a ripe old age; in true ballad style are the O'Hara songs and Thompson, while Miss Sans Souci's "Eileen" strikes a note of appeal in its naïve and unaffected beauty.

Of especial interest are two songs by Pietro Alessandro Yon, a young Italian musician well known both as an organist and as a composer of music for the Roman Catholic Church. These secular ventures are surprisingly successful and show their composer the possessor of a decided gift in song writing. "Your Pleading Eyes" has much melodic fertility and has a strong sentimental undertone which should go far to make it popular. In "The Fool of Thule" Mr. Yon is seen in a totally different style; here he frescoes a musical picture of the sadness and joy of the jester and he has done it capitally. There is humor and pathos all in a short song of some six pages and the idea is conveyed with directness and force. The manner in which Mr. Yon expresses himself is that of the well-grounded musician whose preparation for his work has been thorough to the last degree.

THE strength of the American song catalog made up of copyright songs published by Arthur P. Schmidt, the Boston publisher, is shown in the American anthology under the title "Lyric Fancies—A Selection of Songs by American Composers"‡ which he has just put on the market.

Great difficulty all along for our publishers who have attempted to do such a service to American composition has been experienced because of the unsatisfactory lists of songs which most of them own. The high voice volume is at hand and contains fifteen songs, all of which are splendid compositions. Among them are Chad-

†THREE NUMBERS FROM PUCCINI'S "MADAMA BUTTERFLY." Price, 60 cents each. NEW SONGS FOR A SOLO VOICE WITH PIANO ACCOMPANIMENT. Price, 60 cents each. All published by G. Ricordi & Co., New York.

‡LYRIC FANCIES. A Selection of Songs by American Composers. For High and Low Voice. "SCHMIDT'S EDUCATIONAL SERIES NO. 83A—B." Published by Arthur P. Schmidt, Boston, Mass. Price, \$1.25.

Mildred **GRAHAM-REARDON**  
Dramatic Soprano Telephone 2610 Audubon  
623 West 136th Street

**ELIZABETH KELSO PATTERSON**  
Studio, 257 West 104th Street, New York City

wick's famous "Allah," MacDowell's "O Lovely Rose," Mrs. Beach's "Ecstasy," Edna Rosalind Park's "A Memory," Mabel Daniels's "The Lady of Dreams" and songs of John W. Metcalf, Gena Branscombe, Henry Hadley, Mary Turner Salter, Frank Lynes, W. H. Neidlinger, Arthur Foote and Margaret Ruthven Lang.

There is a real reason for rejoicing in this presentation of fine American songs, for it shows that in the past two decades Americans have written songs that are worth while. Take for example the songs of George Whitfield Chadwick, who has risen to the front rank of American creative musicians to-day. His early songs published back in the eighties, these songs, among which "Allah" figures, have been sung for almost thirty years and are still sung on the concert and recital programs of many of our leading singers. How many songs published to-day will last that long? Very few, it is safe to say, for our sophistication has made this impossible. The note of sincerity and total lack of affectation have made songs like those of Chadwick live.

The volume is a most welcome one and should be added to the library of admirers of the best in American music.

\* \* \*

CONSIDERABLE surprise is created with the appearance of four solos for the piano, the work of the popular cellist, Hans Kronold, of New York. They are "At the Shrine of Venus," "Caprice Espagnole," "Liebeszauber" and "In Olden Days"§ and are novelties that will appeal to the talented dilettante through their tuneful qualities.

Mr. Kronold does not always find a happy manner of expressing himself on the piano and there are moments in one or two of the pieces that are rather unsatisfactory. The best of the four is the last one, "In Olden Days," a minuet of real charm and dainty, graceful contour. It should be a very successful number and Mr. Kronold will do well to arrange it for strings, in which form its lovely bits of melodic winsomeness will be enhanced. It is easy of execution, while the other three pieces, especially the "Caprice Espagnole," a brilliant bolero, are more difficult.

They are carefully edited and fingered by the New York pianist and teacher, Paolo Gallico, who has done his work well.

\* \* \*

THE White-Smith Music Publishing Company advances two interesting novelties|| for violin with piano accompaniment. They are "Pays Lointain" and "The Bee" by Pavel L. Bytovetski and are well worth examining.

The first is a fine melodic bit of writing, highly colored and full of warmth. The composer is doubtless a violinist, for the double-stopping, in fact the whole scheme, proves that it has been conceived by one who knows the instrument far more than by a "speaking acquaintance." "The Bee" suggests the composition of the same title by François Schubert. Yet it is different. It will make an effective number for a group in recital.

Both pieces will also be of service in teaching, containing as they do much that will develop a player's technical grasp of his instrument.

\* \* \*

FROM the William Maxwell Music Company comes a posthumous song by the late Julian Edwards|| called "The Broken Heart" ("Die Trauernde") to a poem from the Swabian. Far too little is the work of this composer appreciated. If his music is not epoch-making it is at least good, honest creative work and above all sincere to the last degree. His was a spontaneous gift, a gift for real wholesome melody and his musicianship was of a high order.

This song is as fine a one from his pen as the present reviewer has met with. It has a fine emotional content, the melody is admirably vocal and the accompaniment fitting. It should be given a wide hearing by our concert-singers.

A. W. K.

§"AT THE SHRINE OF VENUS," "CAPRICE ESPAGNOLE," "LIEBESZAUBER," "IN OLDEN DAYS." Four Compositions for the Piano. By Hans Kronold, op. 26, 28, 30, 31. Published by Carl Fischer, New York. Prices, 60 cents each, the last, 50 cents.

||"PAYS LOINTAIN," "THE BEE." Two Pieces for Violin with Piano Accompaniment. By Pavel L. Bytovetski. Published by the White-Smith Music Publishing Co., Boston, New York and Chicago. Price, 75 cents each.

||"THE BROKEN HEART" ("Die Trauernde"). Song for a Medium Voice. By Julian Edwards. Published by the William Maxwell Music Co., New York. Price, 60 cents.

George Warren  
Baritone  
New York City  
SOPRANO  
Teacher of Singing  
Telephone, Riverside 8101

Successful  
Sacred Songs

OUT OF THE DEEP,	J. C. Marks	.50
(Bass or Contralto)		
THE HOMELAND,	H. B. Gaul	.50
(Medium Voice)		
THE CITY BEAUTIFUL,	G. H. Federlein	.50
(High Voice)		
TARRY WITH ME,	S. A. Baldwin	.50
(Baritone or Contralto)		
THE DAWN OF EASTER,	J. C. Marks	.50
(Medium Voice)		
EASTER DAWN,	Mark Andrews	.50
(Medium Voice)		
I AM THE RESURRECTION,	G. W. Torrance	.50
(High Voice)		

A sample book containing the above seven complete **Sacred Songs** will be sent on receipt of 25c, one only to a buyer.

## THE H. W. GRAY CO.

Sole Agents for  
NOVELLO & CO., Ltd.  
21 East 17th Street, New York  
New Address after Jan. 1st. 2 West 45th Street

  
**HOLGER BIRKEROD**  
The Famous  
DANISH BARITONE  
CONCERTS RECITALS  
FEW PUPILS ACCEPTED

  
**ELLEN ARENDRUP**  
THE DANISH  
COURT SOPRANO  
Management: Annie Friedberg  
1425 Broadway, New York City

New Songs Sung with Immense Success  
By SIGNOR ENRICO CARUSO

"TARANTELLA SINCERA"  
By V. de CRESCENZO  
Neapolitan and English Texts. Price 60 Cents

"CORE'NGRATO"  
By S. CARDILLO  
Neapolitan and English Texts. Price 60 Cents

"FOR EVERMORE"  
By GEOFFREY O'HARA  
English Text only. Price 60 Cents

G. RICORDI & CO.  
14 East 43d Street New York City

  
**SOUSA and HIS BAND**  
..1913..  
From the Atlantic  
to the Pacific  
Office, 1 West 34th St.

**Louis KOEMMENICH**  
Conductor N. Y. Oratorio Society  
Artistic Singing—Coaching  
AEOLIAN HALL 29-33 West 42d St.  
STUDIO: 1026-27  
Tel. Bryant 5826

Mme. CORINNE  
**Rider-Kelsey**  
SOPRANO  
(Rider-Kelsey—Cunningham Joint Recitals)

**CLAUDE Cunningham**  
BARITONE  
For Terms and Dates Address:  
Bracey Beaumont, 603 W. 138th St., N.Y. City

Season 1912-1913  
**Florence HINKLE**  
America's Leading Concert Soprano  
With the following organizations this Past Season:  
Boston Symphony Orchestra, 2 appearances.  
Theo. Thomas Orchestra, 2 appearances.  
New York Symphony Orchestra, 2 appearances.  
New York Oratorio Society, 2 appearances.  
Mendelssohn Choir of Toronto, 6 appearances.  
Handel & Haydn Society of Boston.  
Philadelphia Choral Society.  
New Orleans Choral Society.  
Apollo Club, St. Louis.  
Apollo Club, Minneapolis.  
Apollo Club, Brooklyn.  
Liederkranz Society, New York.  
Orpheus Club, Buffalo.  
Orpheus Club, Toledo.  
Worcester, Mass., Music Festival.  
Buffalo Music Festival.  
Knoxville, Tenn., Summer Festival.  
Theo. Thomas Orchestra.  
Festival Tour, six weeks.

Dates for next season now booking. Management  
Wolfsohn Musical Bureau, 1 West 34th St., New York

## MUNICH HEARS NEW "MUSIC TRAGEDY"

"Oberst Chabert" Achieves Popular Success Through Strength of Its Libretto on an "Enoch Arden" Theme—The Composer But Twenty-Four Years Old

MUNICH, Dec. 6.—Early in the present year there was produced at Frankfort "Oberst Chabert," a music-tragedy, book and music by H. W. von Waltershausen, a man twenty-four years of age, who studied in Munich, his master having been the late Ludwig Thuille. The work achieved a great popular success in the city on the Main, and the same fortune attended it in the various places where it was subsequently performed. Its Munich première took place three weeks ago. It has since then been repeatedly heard and bids fair to remain in the repertory for the rest of the Winter.

The success of the opera depends largely, I had almost said entirely, upon the libretto, which is immensely effective from a theatrical point of view in spite of the unrelieved gloom of its story. Taking as a basis Balzac's "Comtesse à deux maris" (The Countess with the Two Husbands) Mr. von Waltershausen has written an absorbingly interesting, if gruesome domestic tragedy, which would easily hold one's attention, quite without the aid of music. It is the old story of Enoch Arden—the man believed to be dead, but who, after many years, returns to find his wife married to another. But Balzac continues the tale where Tennyson left off. Colonel Chabert is supposed to have been slain at Eylau after having, at the head of his cavalry regiment, helped Napoleon to win the battle. In reality Chabert, badly wounded, succeeds in getting out of a grave into which he had been thrown with many others. When he tells his name and rank he is looked upon as demented, is imprisoned as a lunatic, effects his escape and, after being ill for a long time, makes his way as a beggar to Paris. There, after an interval of ten years, he finds his young wife married to Count Férraud. He then appeals for aid to Derville, the most renowned advocate of Paris, and through the latter's influence seeks to regain all of his rights. But while the wife at once recognizes him, she refuses to acknowledge it, or to admit that she had received letters from him during his absence. She stubbornly fights for her marital happiness, which has been blessed by two children, he battles for the passionately-loved woman. But of the two, his love is the nobler. When he perceives that he cannot win back her affection, and that perhaps he never really possessed it, he shoots himself in his garden, leaving behind a letter wherein he describes himself as an imposter, so that nothing shall now stand in the way of his wife's happiness. The latter now recognizing that the Colonel's love was purer and more unselfish than that of her second husband, whose insulted pride had caused him at once to abandon her, throws herself over Chabert's body and takes poison.

To this horrible, but by no means improbable story Waltershausen has composed music, which except when he borrows from "Tosca" and ever and anon uses the Marseillaise, is in its way quite as horrible. Of melody, of thematic invention, or even of originality in the treatment of the orchestra, I could find no trace. The singers are compelled to employ a ragged, choppy recitative, and to shout against brutal crashes of empty and noisy instrumentation. It is a strange thing, by the way, that writing for the voice is a lost art in present-day Germany, where everything else relating to the art of music is taught so well.

And have we anything to hope from a young German composer who finds in "Tosca"—of all operas!—a source of inspiration?

\* \* \*

Time was when Wagner influenced, usually to their lasting injury, the epigones who followed him. To-day Strauss is the model now slavishly followed by a majority of the younger composers, who, as in the case of the composer of "Chabert," usually give us Strauss's brutal climaxes, without his genius for instrumental effects. Thematic material they cannot borrow from their master, for in that respect his own poverty of invention is too great to

permit it. The sixteen-year-old Erich Korngold, whose "Overture to a Drama" I heard a few days ago, likewise follows in the footsteps of the perpetrator of "Salomé," but in this new opus the themes are reminiscent of Tschaikowsky more than anyone else, the second movement of the "Pathétique" being particularly suggested. If one does not encounter in this overture the least sign of that genius which Mendelssohn exhibited at the same age, it must be admitted that Korngold's mastery of the technic of his art is extraordinary. He certainly knows how to evoke musical atmosphere, and, performed as an introduction to some serious drama, this, his latest, work might appropriately serve to put the spectator in the frame of mind needful for the appreciation of what was to follow.

JACQUES MAYER.

### GODOWSKY'S POETIC GIFTS

This Phase of His Art Revealed More Fully in Second Recital

While maintaining his high standard of technical brilliancy Leopold Godowsky, the noted Polish pianist, gave the New York concert public a more satisfying taste of his poetic qualities in his second recital at Carnegie Hall on December 18. Especially was this deeper feeling manifested in his two sonatas, the Chopin B Minor and the Beethoven E Flat. In the Chopin work Mr. Godowsky outlined the composer's message with a most gratifying sense of poetic values and with intelligent musicianship, while his performance was technically interesting, the final movement drawing forth an encore. Both buoyancy and tenderness were evidenced in his playing of the Beethoven sonata, the second movement, denominated "L'absence," being especially colorful.

Most interesting of the offerings was "Renaissance," a suite of old melodies transcribed by Mr. Godowsky, consisting of a Corelli Pastoral; "Tambourin" and "Musette en rondeau," by Rameau; Dandrieux's "La Caquet" and a Loeilly Gigue. Modernized by the pianist with much of the archaic atmosphere preserved, these pieces proved thoroughly charming as played by Mr. Godowsky.

In the first book of Brahms Variations on a Paganini Theme the artist gave a dazzling performance and the contrasted moods of Liszt's "Au bord d'une source" and F Minor Concert Study found a happy interpretation at his hands. At the beginning of the final number Mr. Godowsky's own Symphonic Metamorphoses of the Strauss "Künstlerleben," the encore enthusiasts began to crowd around the platform and at the close the pianist played several added numbers, starting with the Chopin A Flat Polonaise.

K. S. C.

### Shakespeare and Russian Ballet for the Century Theater

A series of Shakespearian performances, under the direction of Sir Herbert Beerbohm Tree, has been arranged to take place at the Century Theater, formerly the New Theater, New York, beginning next Fall, and the dramatic performances will be varied by appearances of the famous Russian ballet, known in Europe as Diagileff's company, with M. Nijinski as the principal member. The founders of the New Theater have been working on the arrangements for some time and it is understood that Max Rabinoff will be their representative in the management of the theater next season. Mr. Rabinoff managed the tour of the Pavlova-Mordkin ballet two or three seasons ago. The leading woman dancer in the Diagileff company will be Ida Rubinstein, famous throughout Europe, and who was featured in the world première of the D'Annunzio-Debussy "Martyrdom of St. Sebastian."

### Von Warlich in Grand Rapids Recital

GRAND RAPIDS, MICH., Dec. 6.—Reinhold von Warlich, the eminent baritone, gave a recital last night for Mr. and Mrs. C. B. Kelsey and a large assemblage of their friends and showed himself a poet as well

as a singer of remarkable attainments by his interpretation of a long and variously exacting program. The recital was brilliantly successful, both artistically and socially.

### GRETA TORPADIE AND GEORGE HARRIS, JR., IN "LAKMÉ" SCENES



George Harris, Jr., as "Gerald," and Greta Torpadie, as "Lakmé"

ROCHESTER, N. Y., Dec. 15.—A novel and delightful costume recital was given at the Genesee Valley Club on December 12 by Greta Torpadie, the charming young soprano, and George Harris, Jr., the American tenor, the program comprising two scenes from "Lakmé" and a sketch entitled "A Pastoral." In the scenes from acts one and two of the Délibes opera Miss Torpadie appeared as Lakmé, while Mr. Harris was the Gerald. Miss Torpadie sang the Délibes music with gratifying ease and the "Bell Song" happily displayed the clear and crystalline quality of her voice. Mr. Harris exhibited a voice of careful training and under excellent control.

In the "Pastoral" scene the artists appeared as Celia and Colin, singing effectively two old Scotch songs, Dr. Arne's "Plague of Love," Henschel's "Spring," "When Celia Sings," "My Laddie" and two duets, "Friendship," by Marzial, and "It Was a Lover and His Lass." Woodruff Rogers supplied accompaniments of unvarying excellence.

### STOKOWSKI IS WARMLY WELCOMED IN DETROIT

Philadelphia Orchestra Makes First Appearance There Under His Leadership  
—Début of Local String Quartet

DETROIT, Dec. 16.—The Philadelphia Symphony Orchestra made its first appearance before a Detroit audience December 10, on the occasion of the Orchestral Association's second concert of this season.

Leopold Stokowski, who as conductor of the Cincinnati Orchestra had made many friends here, was warmly welcomed. His interpretative genius seems to have been communicated to the musicians under him and he secures a unity and power from his players which are remarkable. Mr. Stokowski's interpretations always give evidence of good judgment, for while there is nothing bizarre in them there is always something new. As one of the Detroit critics said: "Herein lies Stokowski's genius—the ability to find new beauties in a score while upsetting none of the traditions, and to be individual without trickery." Beethoven's Fifth Symphony, Liszt's "Les Préludes" and the Bizet "L'Arlésienn" Suite were superbly played.

Florence Hinkle, soprano, was the soloist, singing with orchestral accompaniment the two arias "Wie nahte mir der Schlummer" from "Der Freischütz" and "Depuis le Jour" from Charpentier's "Louise," which she was forced to encore.

The Haydn String Quartet of Detroit, which was recently organized and is managed by Boris L. Ganapol, made its initial appearance in the first of a series of three concerts at Ganapol Hall December 14 before a large audience. A cordial welcome was accorded the new organization. Its ensemble was delightful; the dynamics, shading and coloring were well cared for, and the intonation was pure throughout. Much is expected of this fine organization, as each member is a representative of the best musical talent in this section of the country. The quartet is composed of Henri Matheys, first violin; Dr. Carl S. Oakman, second violin; Henry McCaw, viola, and Jacob Holskin, cello. The soloist of the evening was Mr. Holskin. The program included quartets by Haydn and Gade and cello solos by Hans Huber and Van Goens.

One of the events of Detroit's musical season was the presentation of Gilbert and Sullivan's opera, "Patience," by the Detroit Conservatory of Music, on the 12th and 13th. The title rôle was taken by Mrs. L. G. Lamborn, one of the most gifted members of the faculty, who, although this was her first appearance on the dramatic stage, proved that she had natural ability. Marshall Pease and Dr. W. R. Alvord, as the poets, were capital. With but two days' notice Mrs. Chas. Clements learned and played the part of Jane, which was to have been done by Elizabeth Bennett. She gave the part an interpretation that usually comes only after weeks of practice. The characters of Angela, Saphir and Ella were well played by Frieda Gagle, Emma Lewis and Katherine Miller, pupils in the Conservatory. The playing of the part of the Colonel by A. J. Ferte was one of the "hits" of the performance and C. J. Cooley, as the Major, and Orville Griffith, as the Duke, were exceptionally good. Arthur Daniels, as the solicitor, caused many a laugh. The chorus and orchestra showed splendid training under the baton of L. L. Renwick, the musical director. Bert St. John had charge of the stage management.

E. C. B.

## FELIX DAHN

Stage Manager, Berlin Royal Opera

Teacher for DRAMATIC Instruction

Coaching of all operatic rôles; individual instruction. Plastic, Mimic, Rhetoric. Perfect pronunciation of German.

Over 42 pupils in leading European Opera Houses.

Berlin—Charlottenburg: 38 Sybel St.



BERTHA

KINZEL

VON DOENHOFF

FLORENCE

MULFORD

Personal Address, 1104 Broad St., Newark, N. J. Tel. 525-W Market

DRAMATIC SOPRANO

Concert, Oratorio, Recital

Management, Concert Direction,

M. H. HANSON, 437 Fifth Avenue, New York City

ALBERT

Pianist

1186 Madison Ave., N. Y.

CONTRALTO

Of the Metropolitan Opera Co.

Under exclusive management

HAENSEL & JONES, Aeolian Hall, New York

ADELE KRUEGER

CONTRALTO  
400 Riverside Drive, New York  
Telephone, 4043 Morningside

CONSTANCE PURDY

EVAN WILLIAMS

TENOR

Management: WOLFSOHN BUREAU  
1 West 34th Street, New York

## FOREIGN CONDUCTORS NOT FOR ROME

Italians Alone Sure of Popularity—Success for Ferrari and Gui Where Brecher Failed—Five Novelties in Season's Répertoire at Costanzi—D'Annunzio to Aid in Verdi Centenary

ROME, Dec. 7.—There are many indications that the Romans who patronize the concerts at the Augusteo do not care for foreign conductors. They hailed Arturo Toscanini with enthusiasm, and since then they have hailed with the same enthusiasm Rodolfo Ferrari and Vittorio Gui. Ferrari was welcomed with effusion, coming as he did after Gustav Brecher, of Cologne-on-the-Rhine. Brecher was held to have murdered Beethoven's Third Symphony and gave dissatisfaction all around. Now Ferrari reaps success, and even glory, by reason of Brecher's defeat. Every part of his program on Sunday, December 1, was applauded, although it must be remarked that out of the six selections played only two were by Italian composers. Ferrari opened with the overture to Cherubini's "Le due giornate," followed by Schumann's Symphony in B Flat, which was received with delight. Then came another Italian composer, Respighi, the so-called representative of "Il Modernismo Musicale" in Italy, whose Nocturne, descriptive of a moonlit night, evoked hearty appreciation. Ferrari next gave the overture to the "Polyeucte" of Dukas, three dances by Grétry and Siegfried's "Voyage" from the "Twilight of the Gods."

On December 5 another Italian conducted—Vittorio Gui, who is also a noted composer of the young generation. His program comprised a Sonata by Porpora, arranged in concerto "rosso" form by Gui himself; Schumann's Adagio and Scherzo from Symphony in C, "Waldweben" from "Siegfried," a "Sarabande" by Roger-Ducasse, a Ballata Fantastica by Gui, an aria from Sammartini, "Pastorale" by Boccherini, and the overture to Weber's "Euryanthe." As Gui was appearing for the first time at the Augusteo as composer and conductor combined, he was duly acclaimed by friends and admirers.

The Adriano has had a notable success with Verdi's "Otello," which was presented there on December 5. The last act was naturally the most relished and the audience applauded the tenor, Fausto Castellani, as if he were Tamagno himself, the original protagonist of "Otello," or Maurel or Alvarez. As a matter of fact Castellani surpassed himself on the occasion, and it is certain that he is now destined to go much farther than the boards of the Adriano. He was admirably seconded by Signo-

rina Bice Dal Ruto as Desdemona and the baritone Gregoretti as Iago.

After "Otello" the Adriano directors presented "Bohème" for the farewell performance of Marino Giuliani. Signora De Stefani, who was to have taken the part of Mimi, was replaced by Gail Gardner (Giovanna Garda), an American, who has been engaged at this theater, and who is shortly to appear in a more important rôle. Giuseppe Podesta continues to conduct at the Adriano with his customary ability.

They have presented at the Naples Mercadante a lyric drama in one act by Maestro Edoardo Pannain, libretto by Diego Petriccione. No great praise can be accorded either to the music or the story. The latter involves a musical mountebank named Biondello, who uses the breaking out of the plague as a weapon to advance his illicit love for Berta, the wife of the burgomaster of the town of Arimberg. It is a ghastly and repulsive story, which morbid Neapolitans may like, and around it Pannain has written indifferent music, with just a few touches of melody here and there.

The full Costanzi program for the season 1912-13 is now ready. It is divided into two parts, the "repertorio d'obbligo," or repertory agreed upon with the municipality of Rome, which gives a subsidy to the theater and the program arranged by the directors. Of the operas, either original or new to Rome, there are the "Fedra" of Ildebrando da Parma, libretto by Gabriele D'Annunzio, the "Melenis" of Zandonai, the "Arabesca" of Domenico Monleone, the "Eguale Fortuna" of Vincenzo Tommasini, two works which won the prizes offered by the Roman municipality, and the "Legend of the Seven Towers," by Alberto Gasco, inspired by two pictures by Dante Gabriel Rossetti. The season opens December 26 with the "Walküre" and next will follow Donizetti's "Maria di Rohan," with Mattia Battistini, the baritone, who is then to make his début for the season in Rome. On January 27, 1913, there is to be the Verdi commemoration at the Costanzi. "Rigoletto" will be presented and Gabriele d'Annunzio is coming expressly to Rome in order to read his discourse or poem prepared for the occasion. Many excellent artists have been scheduled, including Battistini, Cirino, Garbin, De Angelis and a new tenor, De Giovanni, on whom great hopes are founded. Among the women are Emma Carelli, Juanita Capella, Luisa Garibaldi, Maria Farneti and Elena Rakowska. To Emma Carelli, who is to be "Fedra," d'Annunzio has sent a special copy of his tragedy with a flattering dedication.

WALTER LONERGAN.

## A Memorable "Elijah" in Providence

PROVIDENCE, Dec. 11.—The Arion Club opened its thirty-third season with a performance of Mendelssohn's "Elijah" at Infantry Hall last evening. There was a very large audience and much enthusiastic applause for the really magnificent singing of the chorus, which surely outdid itself. The tone quality was superb, and there was evident at all points directness of attack, excellent phrasing and all else that goes with fine choral singing. Frank Croxton led the soloists in a fine reading of the part of Elijah. The soprano, Mary Glessner Vaughan, has a voice of beautiful quality and, as this was her first appearance in oratorio, she should be especially commended. Rose Bryant, who made her first appearance in Providence, was well received and proved herself to be a thor-

oughly reliable and satisfactory singer. The tenor parts were sung by John Barnes Wells, also a newcomer, who quickly won the respect and commendation of the audience. A quartet of local singers assisted in the concerted numbers. Edwina Hodgekiss, Mrs. H. I. Cushman, Jesse T. Baker and James King. The part of the youth was sung by Master Lyman Johnson, who sang confidently and with unusual repose for a youngster. The orchestra of Boston Symphony players furnished the instrumental support, with Helen Hogan assisting at the large organ. Dr. Jules Jordan conducted and is to be congratulated on the fine success achieved.

G. F. H.

## FLONZALEYS IN PROVIDENCE

Quartet's Fine Playing a Revelation—Miss Barrows Gives Recital

PROVIDENCE, Dec. 19.—Providence had the privilege of hearing the Flonzaley Quartet on Friday. Messrs. Betti, Pochon, Ara and d'Archambeau played Mozart's D Major Quartet and the Tschaikowsky D Major, both being interpreted with rare charm and poetic temperament which, together with the flawless playing of these artists, was a revelation to the audience. The lovely Andante Cantabile of the Tschaikowsky Quartet has never before been played here with such an ideal interpretation, the four artists bowing again and again in acknowledgment of the audience's appreciation. Haydn's G Major Quartet was given the same artistic and perfect performance.

Mrs. Anne Gilbreth Cross chose for her artist to entertain "The Listeners" on Monday evening Harriet Eudora Barrows, soprano, who gave a most interesting song recital. Miss Barrows displayed a voice of great charm and purity and she sang with intelligence and feeling. After each group she was recalled to the platform again and again. As an added number at the close she sang a fourteenth century lullaby. The following was the program:

"Qual farfalletta," Händel; "Nina," Pergolesi; "Canzonetta," Fesch; "Jahrlang möchte ich so dich halten," Sjögren; "Der Himmel hat eine Thräne geweint," Schumann; "Waldeinsamkeit," Reger; "O komm im Traum," Liszt; "Fussreise," Wolf; "The Little Red Lark," Irish Air; "La Colombe," Tuscany Folk Song; "On the Banks of Allan Water," English Air; "Il primo amore," Neapolitan Song; "Dearest," Homer; "A Song of India," Rimsky-Korsakow; "March Wind," Salter; "Sylvain," Sinding; "May-Day," Walther.

Carl Lawson proved to be a most satisfactory accompanist. G. F. H.

## High Standard Reached in Oberlin "Messiah"

OBERLIN, O., Dec. 16.—The Oberlin Musical Union, under the direction of Dr. George Whitfield Andrews, gave a splendid performance of the "Messiah" at the First Church on December 10. The soloists were Rachel Frease-Greene, soprano; Christine Miller, contralto; Reed Miller, tenor; Arthur Middleton, bass. A very high standard of oratorio singing was reached by Miss Miller and Mr. Miller; Mrs. Frease-Greene sang the soprano solos most acceptably and was especially good in the recitatives, while Mr. Middleton displayed a fine robust bass voice that was exactly suited to the part. This was the one hundred and sixty-third concert of the Musical Union since its organization, fifty-three years ago.

## Waukesha (Wis.) Symphony Orchestra Shows Improvement

WAUKESHA, Wis., Dec. 16.—The Waukesha Symphony Orchestra gave concerts before two large audiences Sunday afternoon and evening at the Colonial Theater. The orchestra, which was organized early last Spring, showed a marked improvement since its first concerts during the Summer. The large audience showed their appreciation by hearty applause. H. F. Pazik is director of the organization. The soloists were Henrietta Hubinger Pazik, soprano; J. A. LaMotte, violin; A. Kapke, cello, and Allen J. Hoffmann, flute. Elsa Luchsinger acted as accompanist. M. N. S.

## Mme. Namara-Toye and Arthur Philips in Joint Recital for Charity

Æolian Hall, New York, was crowded on the afternoon of December 18 for the joint recital of Mme. Namara-Toye, soprano, and Arthur Philips, baritone, for the benefit of the West Side Day Nursery. Mme. Namara-Toye sang mostly operatic arias with pure sweet voice and joined Mr. Philips in duets by Mozart and Hildach. Mr. Philips sang with spirit and vocal charm in the "Toreador" Song and numbers by Handel, Lohr, Diaz and others. New songs on Mme. Namara-Toye's list were the "Song of the Nile," by Courtland Palmer, and "L'Oiseau Bleu," by Camille Decrens, the accompanist of the afternoon.

## GENEE IN BALLET HISTORY

Gives Fuller Revelation of Her Art in "La Danse"

Several hundred busy New Yorkers stepped within the doors of the Metropolitan Opera House on Tuesday afternoon of last week into the midst of the seventeenth century. This transformation was brought about by Adeline Genée, the Danish *danseuse*, who on this occasion revealed to New York her history of the dance and ballet music under the title of "La Danse." Nahan Franko conducted the orchestra stirringly in additional musical numbers.

Miss Genée gave even a fuller revelation of her art than she had afforded at her first New York appearance of the season. For a stage setting she provided a Corot-like landscape garden, and when the dancers assumed their places the scene gave the effect of an old French print. In the center was an avenue of trees, the leaves of which parted at intervals to form a novel frame for the tableaux presented by the dancer at her various entrances and exits.

Portraying the various *Genées* of former periods the charming *danseuse* reproduced their several characteristic dances to the actual music of the time, collected faithfully by Dora Bright. Notably delightful among these were the Rameau *Rigaudon*, in which Miss Genée was assisted effectively by Alexander Volinin; the pantomime and Allegro from Mozart's "Les Petits Riens," with Miss Genée, Mr. Volinin and Miss Schmolz; the *Gavotte* from Gluck's "Paris and Helen" and a Chopin Valse and Mazurka. While the audience reveled in these glimpses of forgotten dances it exhibited the greatest enthusiasm toward that which came within its own experience, the origin of the waltz, which was presented in a beautifully idealized manner by Miss Genée and Volinin. The "Robert le Diable" divertissements and miscellaneous numbers closed the program charmingly.

K. S. C.

The kind of music that is becoming increasingly popular is increasingly loud. This means—not that the public ear is becoming more sensitive, but rather that it is less keen in its perception. In art, as taste develops, softer tints and less glaring contrasts of color please better, but the false attempt has been made in music to develop taste backward.—*The World*.



## PAULO GRUPPE

The Young Dutch 'Cellist

will give a

## RECITAL

at

AEOLIAN HALL, NEW YORK

on

Monday Eve'g, January 13

Max Herzberg at the Piano

Management

HAENSEL & JONES  
AEOLIAN HALL, NEW YORK

The  
Schola Cantorum  
of New York

MacDowell Chorus  
(KURT SCHINDLER, Conductor)

Weekly Rehearsals at the  
Chorus Rooms  
108 WEST 55th STREET

Women's Chorus—Mondays,  
3 to 5 p. m.  
Mixed Chorus—Wednesdays,  
8 to 10 p. m.

Two subscription concerts in Carnegie Hall, New York, Wednesdays: January 8th and March 12th, 1913, at 8 p. m.

## NEW SONGS

BY

## Marshall Kernochan

Published by G. Schirmer, Inc. New York

JUST OUT

Song of Ylen (high voice)  
We Two Together (high voice)

Smugglers Song (Kipling)

Sung with success by Clarence Whitehill, Cecil Fanning, Francis Rogers, Paul Dufault, Sidney Biden and others

## MISS BURRITT INTRODUCES INDIAN MUSIC

INDIAN music, both in song and legend, has found another enthusiastic apostle in Katherine Burritt, a young singer who appeared at the Belasco Theater on Wednesday afternoon, December 12. Miss Burritt, to lend a certain atmosphere to the occasion, made her entrance to New York clad in the garment of an Indian maiden, *Killilleett*, as the Indians, among whom she has lived, call her. She chose a program, which contained the results of labor in the field of Indian folk-song, by Arthur Farwell, Natalie Curtis, Carlos Troyer and Charles Wakefield Cadman.

There was much to praise in her handling of the matter which she is desirous of making interesting to the public, for she has personality which comes to the fore in her work. Prefacing her singing of the various melodies with short remarks, enlightening the unacquainted with the legend and custom of the Redman, she brought to her work an enlivening something that had its effect by the spontaneous response of the audience. There were tribal melodies, Pueblo songs and another group, giving the various types of song.

Whether or no one is in sympathy with Indian folk-lore in its relation to musical art one must acknowledge that it contains much that is of true beauty, that it has those elements which go to make art freer and broader in scope. Miss Burritt, who has a pleasing voice, admirably suited to this kind of singing, showed by her treatment of the melodic line of these songs, that she was attempting to preserve those things which make them essentially different from other songs. In some of these, such as the "Corn Grinding Song" of Natalie Curtis, Arthur Farwell's "Old Man's Love Song" and "Song of the Deathless Voice" and in Carlos-Troyer's "Great Rain Dance of the Zunis" she was truly remarkable, her work convincing the hearer that she has made her study with care and thoughtful preparation.

Of the songs themselves those of Natalie Curtis and Arthur Farwell proved of the greatest interest. Apart from their ethnological aspect they have a distinct value as music *per se*. Mr. Farwell, who has made researches into this field with utmost seriousness of purpose, may justly be regarded as an authority on the music of the Redman. His many compositions based on Indian themes, both in the orchestral field and in song and piano literature, are of a high order, and his "Old Man's Love Song," the theme of which is the same which he has employed so successfully in his orchestral Fantasy "Dawn," is harmonized in ultra-modern vein and yet with appropriate color. "Inketunga's Thunder Song," a vivid and fascinating piece of tone-painting was likewise notable and made a decided impression.

The work of Carlos-Troyer, of whom a great many songs were sung, seems to be somewhat stilted in the manner which their arranger has harmonized them, breathing, as it were, a sort of old-world

atmosphere rather than the freedom of America as reflected in its aboriginal music. Yet his "Great Rain Dance of the Zunis" is worth attention and was interesting.

Miss Burritt is to be congratulated on the stimulating influence of her afternoon, which will be remembered as one of the finest exhibitions of Indian music heard in New York in some time. William J. Stone was an efficient accompanist throughout the afternoon.

A. W. K.

## MELVILLE ASHTON'S RECITAL

Organist Assisted by Grace Kerns in Princeton Program



Melville Ashton, a Gifted Organist

PRINCETON, N. J., Dec. 19.—Melville Ashton, organist, gave a recital here on Monday evening in the Second Presbyterian Church, assisted by Grace Kerns, the New York soprano. Mr. Ashton's program contained Bach's Toccata and Fugue in D Minor, the Prelude to "Parsifal," Boellmann's "Suite Gothique," Brewer's "Indian Summer Sketch," Guilmant's "Nuptial March," his own transcription of the Serenade from the ballet "Milenka," by Jan Blockx, the Allegretto from Widor's Fifth Symphony and Bonnet's "Theme and Variations." In all these he showed himself a performer of high attainments and a serious musicianly interpreter. He has a fine command of his instrument and the varied character of his program enabled him to display his technic, both manual and pedal, and his fine sense for fitting registration.

Miss Kerns was received with enthusiasm in Gounod's "Divine Redeemer," "Elizabeth's Prayer" from "Tannhäuser" and the "Il est doux, il est bon" from Massenet's "Hérodiade." She was applauded and obliged to add extras to her regular list.

Ovations for "Trovatore" Principals in Brooklyn

Verdi's "Il Trovatore" was heard at the Brooklyn Academy of Music on December 14, in the hands of a splendid cast and under the guidance of Conductor Sturani.

Director HANDEL and  
HAYDN SOCIETY, APOL-  
LO CLUB, BOSTON; BOS-  
TON FESTIVAL ORCHE-  
STRA, STEWART'S MILI-  
TARY BAND.

Tel., Back Bay 722

**E. M. MOLLENHAUER**  
COACHING IN ORATORIO AND OPERA

189 Huntington Ave., Boston

The **ADAMOWSKI** | **SZUMOWSKA**  
TRIO Mme. Szumowska Mr. J. Adamowski  
Personal Management, MABEL SCOTT HALE, 149 Tremont St., Boston, Mass.

**THOMPSON** PIANIST  
Management: LOUIS H. MUDGETT  
Symphony Hall  
Boston

**MR. & MRS.  
ARTHUR  
J. HUBBARD**  
Mason & Hamlin Piano Used

**A. J. HARPIN**  
French-American Basso  
Oratorio Concert Recital  
Management: K. M. WHITE, 100  
Boylston Street, Boston

**PIANO ORGAN HARMONY**  
Accompanying and Coaching  
Organist and Choirmaster  
Second Universalist Church  
Address: Huntington Chambers, Boston

**Harris  
Stackpole SHAW, A.A.G.O.**

**HELEN ALLEN HUNT**

A performance of indisputable merit was given. Marie Rappold, as *Leonora*, made a profound impression and sang with excellent diction. Ovations were tendered to Amato, as the *Count*; Riccardo Martin, as *Manrico*, and Mme. Homer, who sang *Asucena*. The duet between the two last named was splendidly rendered and curtain calls were numerous. Martin showed splendid taste in his portrayal, and his clear, resonant high notes captivated his audience. Amato's versatility was apparent from first to last and his utterance was unfailingly noble and compelling. Emma Borniggia, Rossi, Audisio and Reschigian completed the cast. G. C. T.

## MORNING PROGRAM OF SONGS

Paul Dufault and Mabel Beddoe Score  
in Haarlem Musica

Old English, French and German songs formed the keynote of the musicale of the Haarlem Philharmonic Society, at the Waldorf-Astoria, New York, on Thursday morning of last week. These were presented by Mabel Beddoe, the popular soprano, and Paul Dufault, the French-Canadian tenor, while the remainder of the program was supplied by Flora Schwab, pianist, with Daisy Green, as the singers' accompanist.

Mr. Dufault's remarkably clear French enunciation and his splendid vocal equipment made a rare delight of his group of *chansons*, including the Paladilhe "Psyché," "Le Sais tu," by Massenet, and Pfeiffer's "Malgré moi," with another French song as an acknowledgment of the protracted applause. In two duets, the Chaminade "A travers Bois" and the spirited "Aubade à la Fiancée," by Gobbaerts, the voices of Mr. Dufault and Miss Beddoe blended with exquisite effect. Mr. Dufault's attractive opening group comprised the Marshall-Loepke "Awakening," Haydn's "She Never Told Her Love" and "Morning," by Oley Speaks.

With her charming personality Miss Beddoe made an appealing impression upon this audience of women, and in carrying her program to a successful conclusion she merited especial commendation in that she was singing "over" a heavy cold. In her old English songs, Bishop's "Should He Upbraid?" and Morley's setting of "It Was a Lover and His Lass," the contralto gave a demonstration of her eminence in this quaint style of singing. She also won approval for Nicolai V. Struve's "Mein Glück ist müd" on its first American hearing, while her best singing was evidenced in Oscar Reif's "Ich will meine Seele tauchen" and Weingartner's "Ritterliche Werbung" gained a recall for the singer.

With explanatory comment Miss Schwab won applause by her playing of six MacDowell numbers, including two movements of the "Keltic" Sonata, "The Water Lily" being an encore to her final group.

K. S. C.

Ariani to Make His Season's Bow in Montreal

Adriano Ariani, the famous Italian pianist, who is returning to this country at the end of this month, will make one of his first concert appearances on this side of the ocean on Friday, January 3, at Windsor Hall in Montreal. Mr. Ariani will play a Schubert program, including "Grande Sonate," "Carnaval," "Études Symphoniques," "Toccata" and "Fantasie" dedicated to Liszt. He will be under the management of Haensel & Jones for the entire season.

YSAYE AND M'CORMACK  
IN A MOZART CONCERT

Violinist and Tenor Appear with  
Claassen Chorus in Fine Perform-  
ance of Schubert "Ave Maria"

Far eclipsing the previous concerts of the New York Mozart Society was the program presented at the Hotel Astor on December 18. Mrs. Noble McConnell, the society's president, had assured success by engaging for the assistance of Arthur Claassen's chorus a violinist of artistic eminence, Eugen Ysaye, and a vocalist of wide popularity, John McCormack, the Irish tenor.

A performance of which any organization might have been proud was that of Louis Victor Saar's arrangement of the Schubert "Ave Maria," sung for the first time under the inspiring baton of Mr. Claassen. To play the violin obbligato to this number Mr. Ysaye modestly assumed a seat at the first violin desk of the orchestra, beside Henry P. Schmidt, the Philharmonic Society's concertmaster. With Mr. McCormack's impressive singing of the solo and Mr. Ysaye's beautiful obbligato, supported effectively by the Mozart Choral, as well as by the orchestra and by Charles Gilbert Spross at the organ, the Schubert classic formed a deeply moving climax to the program.

Equally worthy of praise was Mr. Ysaye's presenting violin works of substantial value before this semi-social, semi-musical organization and compelling attention and appreciation for the music through the nobility of his interpretations. After his sterling performance of the Mozart G Major Concerto, with his own brilliant cadenza, the audience greeted the noted Belgian artist with intense enthusiasm, which was duplicated in greater measure following the dazzling virtuosity of his "Faust" Fantasie by Wieniawski. The violinist then added as encore another serious work, the Saint-Saëns Introduction and Rondo Capriccios.

The applause for Mr. McCormack's ringing delivery of "Che gelida manina," from "Bohème," made it necessary for him to satisfy the audience with "I Hear You Calling Me," the introduction of which was greeted with applause. Of the tenor's delightful Irish songs especial favor went to "The Foggy Dew," arranged by his accompanist, Spencer Clay, and this was followed by a humorous Irish ballad as encore.

Mr. Claassen's forces achieved success with the conductor's arrangement of Pache's "Love Waltzes," the first performance of which proved the fluent composition to be well suited to a women's chorus. Other interesting offerings were "The Rosary," with Mr. Spross heightening the effect with the chimes and the Victor Harris "Morning."

K. S. C.

## Musicians' Club of New York a Year Old

The Musicians' Club of New York, of which David Bispham is president, has just completed its first year, with nearly eight hundred members. It will keep open house on New Year's Eve, at its rooms, No. 62 West Forty-fifth street, and a number of the members will take part in an informal program. A series of entertainments has been planned, to begin in January, including receptions for musical artists of note who may be visiting New York. The soloists for last Sunday evening were Elizabeth Dickson, soprano; Hans Merx, Lieder singer, and Paul Gundlach, at the piano.

## HELEN HOPEKIRK

American Address, October to May, 169 Walnut Street, Brookline, Boston, Mass.

## ETHELYNDE SMITH, SOPRANO

458 Cumberland Avenue.

## PAUL HULTMAN, Pianist

PORTLAND, MAINE

HULTMAN - MCQUAID SCHOOL OF MUSIC

WORCESTER

Studio: Huntington Chambers, BOSTON

## MARIE-THERÈSE BRAZEAU

PIANIST SYMPHONY CHAMBERS

## BERTHA CUSHING CHILD

Contralto, Soloist Teaching

Lang Studios

6 Newbury Street, Boston, Mass.

## MISS ANNA MILLER WOOD

Mezzo-Contralto, Soloist and Teacher

Soloist: Boston Symphony Orchestra

Theodore Thomas Orchestra

Kneisel Quartet, etc.

Studio: Pierce Bldg., Copley Sq., BOSTON

## HARRIET EUDORA BARROWS

Soprano Vocal Teacher

SOLOIST HANDEL &amp; HAYDN SOCIETY

Season of 1906-'07; 1907-'08;

and 1912-'13

Address: Symphony Chambers, Boston

Contralto Soloist and Teacher

Studio: 509 Pierce Building, BOSTON, Mass.

**Victor S. FLECHTER**  
500 Fifth Ave., corner of 42d St. and  
23 Union Square, New York City  
Telephone Connections  
**Rare Old Violins, Violas, Cellos**  
Finest Italian Strings, Bows, Boxes  
Highest Grade Repairing

AVAILABLE FOR CONCERTS

**LAMBERT MURPHY**  
Metropolitan Opera Co.**WOLFSOHN MUSICAL BUREAU**  
1 West 34th Street, New York**Charles Gilbert Spross**  
(Composer of "Will o' the Wisp")  
**JUST PUBLISHED**  
"My Star" (dedicated to Florence Hinkle)  
"That's the World in June" (to Anna Case)  
"Lorraine, Lorraine, Lorée" (bass) (to Chas. N. Granville)  
"A Song of Steel" (bass) (to Wm. D. Tucker)  
Address: 38 West 129th St., New York City

THEODORA

**Sturkow-Ryder**

PIANIST

4715 Lake Ave., (Phone Drexel, 3300) Chicago

**VIDA LLEWELLYN**CONCERT PIANIST In Europe 1912-13  
Berlin: Rogenburgerstr. 2  
Chicago: 1520 First National Bank Building**PAUL DUFault**  
TENOR  
Address 339 W. 23rd St., New York City.  
Tel. 7731 Chelsea.**Heniot Levy**  
CONCERT PIANIST  
KIMBALL HALL CHICAGO  
New Songs by**Frank La Forge**  
Published by SCHIRMER  
Sung by MME. SEMBRICH  
"Before the Crucifix,"  
"Spuk," "Wherefore,"  
Also "Romance" for Piano.

Mme.

**ELLA BACKUS-BEHR**  
PIANIST and TEACHER, also  
Vocal Coach and Accompanist  
refers to Mme. Louise Homer, Mr. and Mrs.  
Bechtel Alcock.  
Applications made at 206 W. 95th Street, N. Y. Tel. 9689 River.**HENRI BARRON**  
TENOR  
Opera, Oratorio, Concert, Recital  
569 W. 150th St., New York  
Tel. 2900 Audubon**KIRK TOWNS**  
BARITONE  
Member of Board of Directors  
Chicago Musical College  
CHICAGO, ILLINOIS**WELDON HUNT**  
BARITONE  
Teacher of  
**CAROLINA WHITE**, Prima Donna Soprano  
of Chicago-Philadelphia Opera Co.  
Studio, Steinert Building BOSTON, MASS.**HUGO KORTSCHAK**  
VIOLINIST  
BERLIN, GERMANY  
Address c/o CONCERT DIRECTION H. WOLFF  
Flottwellstr. 1.**Edwin Hughes**  
PIANIST and TEACHER  
Formerly Assistant to  
THEODOR LESCHETIZKY,  
Care of Concert Direction:  
**ALFRED SCHMIDT**  
Theaterstr. 34, MUNICH

## PURCELL AS PROGENITOR OF OPERA IN ENGLISH

By FREDERICK HASTINGS

In these days when opera in English is receiving so much attention we cannot but wonder what its status would be today had Henry Purcell lived out the scriptural span of three score and ten years instead of being cut off in his prime at thirty-seven. Or had another English composer of similar genius in operatic writing appeared to carry on his great work, might not English and American operatic music to-day be welcomed in the great opera houses of the world with the same respect that is now accorded to the Italian, German and French works?

Purcell's operatic style was a direct departure from that originated by Peri, Caccini and Monteverdi and he was the first composer to make a genuine connection between word and tone. In this he was more than two centuries in advance of his day, for even when Wagner came, binding the two still more closely together, the world was not yet prepared to accept and appreciate the union.

In the preface to his opera, "Dioclesian," Purcell speaks of music as "the exaltation of poetry." "Both of them," he writes, "may excel apart, but surely they are most excellent when they are joyn'd, because nothing is then wanting to either of their proportions, for thus they appear like Wit and Beauty in the same person!"

Purcell's talent for composing seems to have appeared at about the age of nine when he wrote several songs and imitations of the anthems which he was then singing in the choir of the Chapel Royal. Before he was fifteen he had produced the splendid incidental music to "Macbeth" and many of his great anthems. At twenty-two he succeeded his teacher and friend, Dr. Blow, as organist of Westminster Abbey, a position which he held until his death.

## Sang His Compositions

Purcell also occasionally sang his compositions in public. For the Festival of St. Cecilia in 1692 he wrote an ode which a critic of the day states was received "with universal applause—particularly the second stanza, which was sung with indescribable grace by Mr. Purcell himself!"

His first opera, "Dido and Æneas," was written especially for production by the young women students of Josias Priest's private school in Chelsea, and so great was its success there that it was later given numerous successful performances by professional singers.

Purcell was on friendly terms with all the artists and literary men of his day, but especially intimate was the friendship between him and the poet, John Dryden, and the latter's admiration for the composer may be seen by the following couplet from Dryden's pen:

"Sometimes a hero in an age appears,  
But scarce a Purcell in a thousand years!"

Purcell was both of a jovial, sociable disposition, and capable of deep and genuine emotion. Yet because he liked to spend an evening now and then at an inn, discussing topics of mutual interest with congenial spirits over his toddy he has had to bear the shafts of slander that are almost invariably leveled at great men. Some of these falsehoods, still found in biographies of Purcell, record that he felt no compunctions in appropriating for himself certain fees at Westminster which really belonged to the Dean, and that, being constantly in his cups, he ill-treated and neglected his wife and family. The known and well-authenticated facts of Purcell's life completely controvert these absurd accusations.

Moreover, no man who produced such a wealth of great works in a lifetime which covered only thirty-seven years could possibly have wasted much of his time, thought and energy in vicious habits. In the last nineteen years of his life he gave to the world in amazingly quick succession, operatic, ecclesiastical and secular works of practically unvarying excellence, and a

"profligate" and "sot," as he was called, could scarcely have accomplished such a task.

Purcell's nature was one of great gentleness and modesty—especially where his own music was concerned, and though he appreciated it at its full value he did not attempt to make himself nor realize that he was an epoch-maker in his art. In appearance he was tall and slender—of a rather delicate physique, but with a face of ideality. His eyes were those of a dreamer and his lips proclaimed the poet of lofty vision.

## A Royal Requiem

Late in 1694 Queen Mary died and Purcell was commissioned to write the music for her funeral, which did not take place till March, 1695. The day of the funeral was an intensely cold and inclement one, and the Abbey, without complete heating arrangements, was scarcely a safe place for Purcell, with his none too rugged health, to sit for hours presiding at the organ. For some time there had been unmistakable indications of a virulent pulmonary affection, and no doubt his exposure on that March day hastened the inevitable end. At his death in November of the same year the memorial music which he had composed for his royal patroness served again for his own funeral. On a tablet near his grave in Westminster Abbey is the inscription:

"Here lies Henry Purcell, Esqr., Who left this life and is gone to that Blessed Place where only his Harmony can be exceeded."

Purcell's music exerted a tremendous influence on many who came after him, notably Handel, wherefore he is justly acknowledged as "the father of English music."

Louisville Impressed by Dr. Kunwald's Artistic Stature

LOUISVILLE, Dec. 12.—Louisville had an opportunity last Thursday evening of passing judgment upon the ability of Dr. Kunwald, the newly imported director of the Cincinnati Symphony Orchestra. That he had the orchestra under the most absolute control and measured up to a high standard in artistic stature was the unanimous verdict of his hearers. The soloist of the concert was Hans Richard, the Swiss pianist, who played with great suavity and clarity the E Minor Concerto of Chopin. The orchestral numbers were the C Minor Symphony of Brahms, the Overture to "Tannhäuser" and Mendelssohn's Overture to "The Midsummer Night's Dream." H. P.

## College of Applied Harmony Opened in Boston

BOSTON, Dec. 15.—A College of Applied Harmony has been opened by Oscar Nadeau, with a staff of talented assistants, including J. Angus Winter and Isabel Kempston Emerson, with Mrs. Florence Davis Reid as secretary. The college is equipped to give training in piano, including concert work. The course of Appreciation is under the direction of Carl C. G. Knauff, sculptor and lecturer.

## Baltimore Reception to Head of Music Fraternity

BALTIMORE, Dec. 16.—Percy J. Burrell, of Boston, national president of the Phi Mu Alpha Fraternity, was tendered a hearty reception at the Floreston Club, December 12, by the Kappa Chapter of the Peabody Conservatory of Music.

W. J. R.

## Madrigal Singers in Two Concerts

The Madrigal Singers of the Schola Cantorum of New York, Kurt Schindler conductor, had a gratifying success at a concert given on December 17 at the residence of Mrs. John Henry Hammond. On December 20 these twenty-four singers, assisted by Sara Gurowitsch, violoncellist, gave a concert in Morristown, N. J., for the Friday Evening Club.

## "The Child of Bethlehem"

A New Christmas Cantata for Sunday Schools

## TABLEAUX

- I The Prophet (Isaiah)
- II The Angel and Mary
- III The Wise Men
- IV Herod's Court
- V The Shepherds at Night
- VI The Adoration

SEND FOR CIRCULARS SENT ON SELECTION SPECIAL PRICES TO TEACHERS

Hamilton S. Gordon

112 West 30th Street, NEW YORK

**R. E. JOHNSTON**  
CHARLES L. WAGNER, Associate Manager  
BROADWAY AND FORTY-FIRST STREET  
(Commerce) Trust Building NEW YORK  
SEASON, 1912-1913

**GODOWSKY**WORLD FAMOUS  
PIANIST  
KNABE PIANO USED**WILLIAM HINSHAW**Eminent Baritone  
Metropolitan  
Opera HouseORATORIO CONCERT  
RECITAL**Ysaye**

Chickering Piano Used

R. G.

**KNOWLES**AN EVENING OF TRAV-  
ELAUGHSFive Sunday afternoons at Carnegie Hall and Ten  
Sunday evenings at Lyric Theatre.**ADELINE GENEE**WORLD-FAMED DANCER  
Assisted by VOLININ and  
a SYMPHONY ORCHESTRA  
beginning at Metropolitan  
Opera House, Tuesday, De-  
cember 3d.**YVONNE de TREVILLE**COLORATURA SOPRANO  
Second American Tour**Namara-Toye**Lyric Coloratura Soprano  
Second American Tour"A Great Mozart Singer."  
Engaged by N. Y. Mozart So-  
ciety—Plaza, and Ritz Carlton  
Musicales.**IRENE SCHARRER**Brilliant Young Pianist  
First tour in America. Al-  
ready engaged by the Boston  
Symphony Orchestra—Metropoli-  
tan Opera House, Sunday Con-  
certs—Boston Opera House, Sun-  
day Concerts—New York Mozart  
Society—and at Carnegie Hall  
with Ysaye—Plaza Musicales, etc.**MME. ROSA OLITZKA**PRIMA DONNA CONTRALTO  
Engaged for the great To-  
ronto and Paterson Festivals**H. Sachs-Hirsch**Brilliant Young Pianist  
T Second American tour. Al-  
ready engaged for great Toronto  
Festival; also solo pianist on  
tour with Mary Garden; and in  
St. Paul, Geneva, Ithaca, Des  
Moines, Williamsport, New York  
City, etc.**PAUL MORENZO**

Spanish Tenor

**IDA DIVINOFF**

Russian Violinist

## HOW HARD WORK FORTIFIES SIMPLEST ARTISTIC EXPRESSION

Kitty Cheatham Throws Light on the Indefatigable Labor Required to Prepare Programs That "Seem So Simple" to Her Admirers

"IT'S really wonderful," said Kitty Cheatham as a wistful look passed over her expressive face, "how much one can accomplish when one tries. I hear persons complaining of being tired and worn out by the stress of their lives and hence unable to do all they would like to do. That attitude of discouragement is the wrong one to take. It leads to no good. Moreover, it is not the proper one to hold in order to be in consonance with the spirit of this wonderful age. I, for one, have been able to accomplish an astonishing amount of work. You see I do not put off things until the morrow. When people tell me of some exceptionally interesting book, of some new poem or whatever it may be, I make it a point to take the very first taxicab to the library and secure it for myself."

"People do not realize the amount of labor that my work entails. It seems so simple to them. In reality it could scarcely be more arduous. They ask me why they have seen so little of me at the opera and elsewhere this year. Why, the fact is that when I am not traveling I am at home working ceaselessly."

Miss Cheatham maintains that in order to preserve that spirit of profound and sincere humility which is necessary to enable her to accomplish that work which by its very simplicity and directness raises her hearers to the loftiest heights of spiritual exaltation it is necessary to forego the unwholesome excitement that accompanies frequent operagoing, entertainments and the like. There are very few who realize the sacrifices and renunciations that are required to preserve in all its immaculate purity that childlike spirit which surrounds Kitty Cheatham, ennobling and glorifying everything she does. And yet in her eyes those things that might appeal to one of a more material nature as distressing abnegations are quite the reverse. Never was more salutary optimism than that which is



Miss Cheatham at the old well in the garden of her sixteenth century Summer home in France; center, the old wall at Moret showing the gate leading to Rosa Bonheur's studio; on the right, buying carrots in the market place

exemplified in the life of this incomparable artist.

By the time this issue of MUSICAL AMERICA reaches its readers the annual Christmas recital of Miss Cheatham will be a matter of history and it will, of course, have marked one of the red-letter dates of the season. Her program always includes the most delightful kinds of novelties, and this year they are more delightful than ever. Miss Cheatham's ingenuity and resourcefulness in devising something essentially new every year is in itself marvelous.

One of the principal features of it will be the "Hop o' My Thumb" movement from Ravel's "Mother Goose" Suite. In this fascinating example of ultra-modern music Miss Cheatham's genius has discerned a whole fascinating little fairytale which she will relate and enact inimitably—but just exactly how it will be done must be seen and not told. Then there will be a song about the profound psychological

experience of a certain little boy, which John Carpenter has written for Miss Cheatham, a short story by Tolstoi, a new setting of a Eugene Field poem by Marshall Bartholomew and dozens of other things, which considerations of space forbid us to treat in detail at present.

Many of the pieces that figure on this artist's programs are the work of American composers. For years there have been no abler or stancher supporters of native musicians than she and for this they must certainly thank their lucky stars, for whatever Miss Cheatham undertakes to sing is bound to succeed.

H. F. P.

### LUDWIG HESS FOUNDS ENSEMBLE OF SOLOISTS

Organization of Sixteen Singers and an Instrumental Trio to Present Unique Program

Marking a distinct innovation in American musical organizations is the Hess Soloists Ensemble, which has lately been gathered together by Ludwig Hess, the prominent *lieder* singer, with its first concert announced for January 21, at Aeolian Hall, New York. This body of sixteen solo singers, with an allied instrumental trio, does not intend to present only choral or madrigal compositions, but works written for just such a body of artists, including solos with accompaniment of chamber music and the various combinations of mixed voices.

Besides the two concerts to be given in New York, the ensemble is to appear twice in Boston and Philadelphia, as well as in other Eastern cities. For the opening New York concert a feature will be the group of Scotch, English and Irish songs by Beethoven, while another interesting number will be "Summer Day," by Mr. Hess, sung *a capella*. The entire program is to be given in English, with the exception of a set of Brahms songs. The second concert will introduce the new cantata by Mr. Hess, "Harvest Joy," to be conducted by the composer, as well as the eleven Brahms Gypsy songs.

Included in the personnel of the ensemble are the following: Adele Krueger, Freida Haftner, Louise Potter and Otilia Schillig, sopranos; Marguerite Abbott, Roberta Beatty, Edna Goldsberry and Maude Mills, contraltos; Mr. Hess, Carl von Gehren, J. J. Naven, Emory B. Randolph and C. W. Velsor, tenors; Courtenay Cassler, Henry S. Meysenheim, W. Francis Parsons and Augustus Post, basses; Carl Bruchhausen, piano; Eugen Boegner, violin, and Jacques Renard, cello.

### Lucy Marsh Scores with Detroit Club

DETROIT, Dec. 19.—The Orpheus Club, under the direction of Charles Frederick Morse, gave a most interesting concert on December 17. This concert presented Lucy Marsh, soprano, as the soloist of the evening. Miss Marsh displayed a clean soprano voice of good range and sweetness and in the group of short songs she pleased her audience greatly. The most acceptable offerings of the Orpheus Club were "A Prayer of Thanksgiving," Dutch Folk Song, and the "Toreador," Trotsa-Nevin, which brought out an incidental solo by William Kerr. Harriet J. Ingersoll was a capable accompanist.

E. C. B.

Heinrich Hensel, the tenor, is engaged for the next Covent Garden season.

### BOSTON CHORAL AND CHAMBER CONCERTS

Cecilia Society in "Vita Nuova" and Verdi's "Te Deum"—A New Strauss Suite

Bureau of Musical America,  
No. 120 Boylston Street,  
Boston, December 23, 1912.

THE Cecilia Society, Dr. Arthur Vees conductor, performed the "Te Deum" of Verdi and the "Vita Nuova," after Dante, of Wolf-Ferrari, for its first concert this season, on Thursday evening. The assisting soloists were Mme. Hudson-Alexander, soprano, and Earl Cartwright, baritone. A chorus of thirty boys from the Mission Church, Roxbury, and an orchestra of Symphony players, led by Jacques Hoffmann, assisted. The works performed and the quality of the performances should have brought a far larger audience.

The Cecilia Society has undergone a careful and thorough overhauling in late months. The various divisions of the chorus have been weeded out; each member compelled to pass a fresh examination, and the rehearsals, if rumor is right, have been more exacting than for many seasons. The results showed in this concert, for the quality of the choral tone was much improved. The soprano division in particular is nearer the old standard which made the Cecilia famous under Mr. Lang. The tone is fresh and beautiful, clear, purer, more vital in its quality. And the male voices balance better.

As for the works themselves too much has been written of the "Vita Nuova," surely one of the very greatest works for chorus, voices and instruments extant, to warrant rhapsodies in this place. Suffice to say that at a second hearing one marveled anew at the manner in which the composer had caught the spirit of the Italian art of the fourteenth century. His music, while modern in its harmony and very individual in the matter of instrumentation, is as chaste as the passion of the poet himself, as free from all earthly dross, as disembodied in its tenderness, as any of the virgins of Botticelli. The "Vita Nuova" is one of the marvels of this age and one of the most encouraging portents in modern music.

Verdi's "Te Deum" is likewise a great and noble work and was well sung. The soloists acquitted themselves admirably. Mme. Hudson-Alexander is a thorough musician and skilled in song. She sang her comparatively few measures very effectively and with the finest observation of nuance. Mr. Cartwright has previously been heard to excellent advantage in this work. He has a deservedly high reputation among resident singers. He, too, observed the distinction between emotion that is of the spirit and the flesh. He sang the sonnets with all desirable comprehension of the spirit and the style. From a technical and emotional point of view his performance deserved high praise.

An interesting concert was given on the evening of the 17th in Jordan Hall by the Longy Club of players on wind-instruments—this being the club's first concert of the season. The works were a quintet in E Flat, by Mozart; Carl Reinecke's sonata for flute and piano, "Undine," played by André Maquerre, first flutist of this organization and of the Boston Symphony Orchestra, and, for the first time in Boston, Strauss's Suite in B Flat, for wind instruments.

Mozart's quintet is delightful music, finest in the slow movement and the finale. Reincke's sonata is music of Mendelssohnian sentimentality and lack of color, but it was redeemed by Mr. Maquerre's excellent playing. The Strauss suite is especially worth while in its slow movement, the middle section of the gavotte, and the introduction of the last movement, a fugue. The slow movement is harmonically and melodically very interesting. It is called a romanze. The first movement is brilliant and sonorous, and in the middle section of the gavotte there is a striking theme for the oboes. The final fugue is pretentious, but groping and largely devoid of great musical interest, by no means fulfilling the promise of the introduction. One thing, however, impressed one immediately—the idiomatic nature of the music for the various instruments, whatever its inherent value.

O. D.

### Ysaye to Make Phonograph Records

The Columbia Phonograph Co. closed a contract on Tuesday with Eugen Ysaye, the violinist, who will make records for that company exclusively. Ysaye has never, heretofore, made phonograph records.

## LANKOW

### Basso-Profundo

Repeats his WONDERFUL PORTRAYAL of "SARASTRO" in "THE MAGIC FLUTE" at the METROPOLITAN OPERA HOUSE and wins new tributes to the BEAUTY and POWER of HIS VOICE from the critics. Makes the rôle of the "CHIFFONIER" one of importance at first performance of CHARPENTIER'S "LOUISE" at BOSTON OPERA HOUSE.

#### Press Reviews:

##### "THE MAGIC FLUTE"

**New York Herald, Dec. 13.**—"Singing notes below the bass clef with a temperature soaring above the century mark was no easy task, but Mr. Edward Lankow did it when he appeared as Sarastro in last night's repetition of 'The Magic Flute' in the Metropolitan Opera House. The American basso, who is a member of the Boston Opera Company, traveled to New York yesterday suffering from a severe cold. As soon as he arrived Dr. Freundlich, the house physician, was sent to his dressing room in the opera house and he remained in attendance all evening. He reported that Dr. Lankow's temperature was 102 degrees.

"Mr. Herbert Witherspoon, one of the Metropolitan's bassos, had been notified to hold himself in readiness to sing the part, and the program contained printed slips asking the indulgence of the audience on behalf of Mr. Lankow. Mr. Lankow, however, was on his mettle, and he deserves credit for appearing in such conditions. As a matter of fact, he sang his most trying aria, 'In diesen heil'gen Hallen,' beautifully, exercising some caution but showing no trace of hoarseness. The audience applauded him roundly."

**Boston Traveler-Herald.**—"Edward Lankow arrived in Boston Monday evening after having made his début at the Metropolitan last Saturday evening, singing the rôle of Sarastro in the revival of 'The Magic Flute,' considered one of the most highly important events of the New York season. The cast included the pick of the German organization, and yet Mr. Lankow's success was sensational. His singing and his artistry were likened to those of Pol Plançon, and more than one reviewer averred his voice was the greatest basso profundo known to the American opera-goers of to-day."

**The Evening World, Dec. 13.**—"Few in the audience knew that Edward Lankow, the Sarastro, who is borrowed from the Boston Opera Company, should have been in bed instead of singing. He had the grip. His temperature was nearly 102 degrees and he was warned not to appear, but physical restraint would have been necessary to hold him back. 'Every singer,' he said, 'covets an appearance at the Metropolitan Opera House, and I won't give up any of my chances.' So he sang, and sang well, with a bass voice of such depth and breadth and beauty as again to command admiration to the honor of Tarrytown, from whence he came, and the glory of American art."

##### "LOUISE"

**Boston Herald, Dec. 19.**—"Mr. Lankow raised the part of the Chiffonier to one of importance, and his appearance in the garden as he passed in the background was one of the most dramatic moments of the evening."

## BOSTON OPENS ITS ARMS TO "LOUISE"

[Continued from page 17]

soul searching in its strength and intensity. This afternoon Luisa Tetrazzini returned to her Boston opera audiences, and great was the joy thereof. A number of our great singers have mastered the art of the lyric stage. Not all of them are past mistresses, as is Mme. Tetrazzini, of the distinguished art of appearing before the curtain. All are overjoyed when she bounces out as though shot, and bobs, smiles to everybody, ducks and waves her hand to her countrymen in the gallery. The opera was "Lucia," and Mme. Tetrazzini was accompanied by Enrico Gaudenzi, as Edgardo; Ashton, Anafesto Rossi; Raymundo, José Mardones; Bucklaw, Ernest Giaccone; Alice, Bertha Heymann; Norman, Rafaelo Diaz, Robert Moranzoni conducted. Mme. Tetrazzini's performance was not only distinguished by the customary fluency and bravura, by her well known tricks of style. It was distinguished for its dramatic truth. All that could be made of the part, dramatically, was accomplished, and in song Mme. Tetrazzini made the music interesting, whatever the worth of the passage, for she treated each passage so artistically. Mr. Gaudenzi sang with all possible warmth and vigor. Mr. Mar-

dones was excellent in his part. The minor rôles were taken competently. The chorus singing was excellent, as it was in the evening. The house was sold out hours before the performance.

This evening the opera was "Traviata," and Evelyn Scotney was the heroine. Maude Phillips took the part of Flora. The Alfredo was Alfredo Ramella; the George Germont, the heavy father, was Ramon Blanchard, the most experienced and authoritative artist on the stage this evening. Miss Scotney's performance gave further proof of her developing powers. She sang the florid music with security as well as brilliancy. She sang it with musicianship and good taste, which do not always accompany. The voice is not merely capable of agile execution. It has a clear beauty of its own, and passages of sustained song were sung with genuine sentiment and feeling. The old Italian song itself means nothing, and is full of feeling—the feeling of a musical phrase, which is the essence of the feeling of ten thousand generations of human beings! Mr. Ramella sang manfully, and Mr. Blanchard did himself much honor by his skilful impersonation. Thus came to an end the fourth week of the Boston Opera season.

O. D.

## FOUR ARTISTS COMBINE IN BROOKLYN PROGRAM

Manager Richardson Presents Mr. Finnegan, Mr. Rechlin, Mme. Fiqué and Miss Gunn in Concert

John Finnegan, tenor; Katherine Noack Fiqué, dramatic soprano; Kathryn Platt Gunn, violinist, and Edward Rechlin, organist, were the artists presented by G. Dexter Richardson on Friday, December 20, in a concert at the Kismet Temple, Brooklyn.

An audience of more than 2,000 enjoyed the splendid work of the artists and applauded them enthusiastically.

Mr. Finnegan, in fine voice, gave an artistic interpretation of the aria, "Una Furtiva Lagrima," from Donizetti's "Elixir d'Amore," and received an ovation at the close of a group of songs. As encores he sang Marshall's "I hear you calling me" and "Come back to Erin."

Mme. Fiqué's aria, "Senta's Ballad," from

"The Flying Dutchman," disclosed a voice of fine volume and purity, which was particularly effective later in a group of songs, "Caro mio ben," by Giordani, Strauss's "Serenade" and the "Danza" by Chadwick. She responded to an encore with an Irish ballad, "Kitty of Colerane."

Miss Gunn, a young Brooklyn violinist, made a splendid impression with Vieuxtemps's Ballad et Polonaise, displaying exceptional technic and breadth of tone. She also gave Cottet's "Chanson Meditation" and Mozart's "Deutscher Tanz" and received an enthusiastic encore, to which she responded with the "Humoresque" by Dvorak.

Mr. Rechlin delighted the audience by his playing of Bach's "Sinfonia," with which he opened the program and later gave the "Moreau de Concert" by Loret. By request he gave as his encore an improvisation with the hymn "Abide with Me" as his theme.

In the closing number of the program Mme. Fiqué and Mr. Finnegan sang the big duet from "Cavalleria Rusticana," to which Miss Gunn played an obbligato and all three artists were obliged to return several times to acknowledge the applause.

Russell Gilbert, a young composer-pianist, accompanied the artists with skill.

## OPERA "STARS" IN BENEFIT

Fremstad and Goritz Sing in Brooklyn Guild Concert

The first of a series of benefit recitals under the auspices of the United Neighborhood Guild was given at the Brooklyn Academy of Music on December 17. Mme. Olive Fremstad and Otto Goritz appeared as soloists, assisted by Edouard Dethier, violinist, and Hans Morgenstern at the piano.

The charm of Mme. Fremstad's personality and her great art assured a keen appreciation and an ovation was accorded her. She sang "Vissi d'Arte" from "Tosca," with Schumann's "Frühlingsnacht" as an encore, and with each imparted a warmth of color and interpretation; "O Don Fatale," from Verdi's "Don Carlos" was sympathetically conceived and the soprano's mezzo voice shown to excellent advantage. Delibes's "Les Filles de Cadiz," an encore, was highly refreshing. Several Scandinavian folk songs followed, weird in their beauty and conveying contrasted impressions.

Mr. Goritz gave his usual delightful performance and his voice was at its best. An aria from "The Flying Dutchman" displayed his remarkable range and purity of tone. This number was followed by the Fiddler's air in Humperdinck's "Königskinder," "Ihr Kinderlein sind gefunden." The aria "Off'net eure Augen," from Mozart's "Marriage of Figaro," and Steinbach's "Rothaarig ist mein Schatzlein" were in lighter vein and admirably given. Accompanying himself on the piano he responded to an encore. Max Heinrich's "Der Knochmann" and "Die Zither lockt, die Geige klingt," with Mr. Heinrich himself accompanying and Mr. Dethier playing an obbligato, provided an interesting feature of the program.

Mr. Dethier's work was most enjoyable and, in particular, his rendering of Vieuxtemps's Concerto in D Minor and Nocturne, op. 27, No. 2, by Chopin-Wilhelmi. The Cartier-Kreisler "La Chasse" was exceptionally well done and Sarasate's "Spanish Dance" performed with splendid effect. Mr. Morgenstern at the piano showed himself to be most versatile.

G. C. T.

## A LOS ANGELES WEEK OF ORCHESTRAL MUSIC

Symphony Orchestra, Women's Orchestra and Popular Orchestra Heard by Large Audiences

Los Angeles, Dec. 18.—Los Angeles gave good support to its Symphony Orchestra on the occasion of the second concert of its sixteenth season. Harley Hamilton, its conductor through its long existence, gave the Debussy "Afternoon of a Faun," the Beethoven Fifth Symphony and the Liszt E Major Polonaise in orchestral guise. The orchestra was in good fettle.

The soloist was Mme. Gerville-Réache, who was heard with much enjoyment. She sang Berlioz's "Death of Dido," a "Giocanda" aria, an aria from Bruneau's "Attack on the Mill," and a "Carmen" aria, which she was forced to repeat.

Los Angeles is well served this season in the matter of orchestral music. The sixth of the Sunday afternoon popular orchestra concerts, under Edward Lebegott's baton, brought out the "Leonore" Overture, the "Meistersinger" Prelude and an intermezzo by the conductor, a work in the modern Italian style. The soloists were Mrs. L. J. Selby, a popular contralto, and Ray Hastings, who played Boellmann's "Fantastic Dialogues" with orchestra. The attendance is growing and the series will be prolonged six months. Attempts are being made to raise a \$10,000 guarantee fund and considerable headway has been made toward that end.

Last Tuesday afternoon, the Women's Orchestra, in its concert at Blanchard Hall, gave the first presentation of the newly found Beethoven "Jena" Symphony—which many critics say is not by Beethoven. It is alleged to be one of Beethoven's earlier works and has the lingering Mozart and Haydn atmosphere. It was played by the forty-five women under Mr. Hamilton with precision and grace. The work was appropriate, as played the day after the composer's birthday.

At the meeting of the Southern California Music Teacher's Association at the Gamut Club, last Friday night, these officers were elected: President, Frederick G. Ellis; vice-president, Beresford Joy; secretary, Mrs. Grace Elliott; treasurer, A. D. Hunter; directors, Mrs. L. J. Selby, Mr. Davis and Carl Bronson.

Clifford Lott has had come to him a request to sing at the April concert of the Boston Cecilia Club in Coleridge-Taylor's "Death of Hiawatha." Mr. Lott will spend a month on his Eastern trip, singing at Portland and San Francisco and possibly at Columbus and New York.

Mrs. Estelle Heart Dreyfus recently sang Frederick Stevenson's "Salutation of the Dawn" in Paris, and had four recalls. She is contralto at the American Church, of which Arthur Alexander, recently of Christ Church, Los Angeles, is the organist. Los Angeles seems to have a pre-emption claim on the music of that church, as Archie Sessions, now at Christ Church, recently came from the Parisian church.

W. F. G.

## Mme. Brazeau to Play in Canada

MONTREAL, Dec. 23.—Marie Therese Brazeau, the pianist, of Boston, is spending the holidays with her cousin Hon. Neal H. Dahdman, who is prominent in business and political circles here.

Miss Brazeau will play at several private musicals during her stay and it is possible she will also be engaged for a public recital later in the season.

Miss Brazeau has been having a busy season in the United States and plans to visit Europe next Spring. Last season she spent some time in Paris, where she played a number of recitals and where she received most flattering press comments upon her artistic playing.

## Granville to Sing with Choral Clubs

Charles N. Granville, baritone, of New York, will be one of the soloists at the concert on January 20, given by the Lowell (Mass.) Choral Society, E. G. Hood director, in Mendelssohn's "Walpurgis Night" and Goring-Thomas's "Swan and Skylark." Mr. Granville has also been engaged by the Elizabeth (N. J.) Choral Society, Thomas Wilson conductor, for the performance of "Elijah" on April 3.

## Guilmant Students in Organ Recital

The Guilmant Organ School, New York, begins its Winter term on January 7 with the largest attendance in the history of the institution. The fifth student's recital was held on Thursday afternoon of last week when the program was played by the following: Lester B. Major, Fred L. Anthony, Ralph Peters, Grace M. Edwards, Joseph B. Tallmadge, Thomas A. Haney, K. A. Koster, M. A. Vroom, Helen Choy, C. I. Valentine, A. V. Doughty.

Third American Tour

NOVEMBER TO MAY

ARTHUR

# Hartmann



## The Distinguished Violinist

*Felix Borowski, Chicago Evening Post*—Mr. Hartmann is a brilliant performer. He is master of his instrument, and knows its extremes, and plays upon it with rare facility. He draws an intense, thrilling tone of delicate tenderness, and his virtuosity has gone to the lengths in which his play with bow and fingers and rapid action savors of witchery and magic. From his performances of yesterday he seems to be virile, with considerable emotional depth. His intelligence is nicely tempered by feeling, and his individual expression is as picturesque in its way and as thoroughly characteristic as that of Ysaye, Kubelik or Cesar Thomson. It is his own manner and no reflection of another.

*Emilie Frances Bauer, the Evening Mail*—The joy of the concert, however, lay in the violin playing of Arthur Hartmann, who played the French concerto with the utmost finish, polish, delicacy of shading, purity of tone and of intonation; in fact, with every quality which constitutes great violin playing. Yet Mr. Hartmann is more than a virtuoso, he is a deep musician and interpreter, and exceptional mental qualities permeate his work. He has the true Hungarian temperament, but under such refinement that a new and altogether indelible quality makes itself felt and adds to the very few really great violinists one of distinct and valuable charm.

Exclusive Management:  
**HAENSEL & JONES**  
Aeolian Hall  
New York



**FRANK X. DOYLE**  
DRAMATIC TENOR  
CHATEAU DU PARC  
Vanderbilt Ave. & Park Pl.  
BROOKLYN, N. Y.  
'Phone 7055 Prospect

## Maurice Lafarge

**PREPARES FOR OPERA AND CONCERT**  
Specialist in Style and French Lyric Diction  
Accompanist for Opera Comique and Melba Tours  
With Jean de Reszke 3 Years  
Address: Studio 2 W., 16th Street, N. Y.  
or care Musical America,  
Phone 1260 J Bergen

**DAVID**

**DUBINSKY**  
VIOLINIST

2502 N. 17th St. Philadelphia, Pa.

ANGEL AGNES

**CHOPOURIAN**

Dramatic Soprano

Concert—Oratorio—Recital  
Dates now booking Season 1912-13  
Personal Address: 39 West 94th Street, New York City  
Telephone 3963 Riverside

**DAN BEDDOE**

TENOR

Season 1912-1913 in America

Exclusive M'g't: R. E. Johnston, 41 St. and Broadway, N. Y.

ON TOUR NOV.-FEB., 1912-13

**Rosalie Thornton**

PIANIST

Management: KATHARINE BALCH, Milton, Mass.  
Mason & Hamlin Piano Used

WM. H.

**PAGGIN**

TENOR

Management: WALTER ANDERSON  
171 W. 57th St., New York  
Phone 268 Columbus

**EDNA GUNNAR PETERSON**

Concert Pianist

1352 EAST 82d STREET CHICAGO  
STUDIO - 519 FINE ARTS BUILDING

**NEW WALTZ SONG**

Spring Greeting

By MARY HELEN BROWN  
For High Voice  
G. SCHIRMER, NEW YORK

**ADELA BOWNE**

SOPRANO

Recently returned from Operatic Work in Italy  
Available in CONCERT, RECITAL, ORATORIO  
Personal Address: 39 East 27th St., New York  
Telephone, 1834 Madison Square

**THOMAS W. MUSGROVE**

Pianist—Organist

c/o Musicians' Club, 62 W. 45th St., New York  
Tel. 3084 Bryant

**Marie Pierik**

CONCERT PIANIST

Management: Harry Culbertson, Chicago  
Personal Address:  
5488 East End Avenue, Chicago

## ULL IN LONDON MUSICAL SEASON

Holidays Bring Respite to Surfeited Concertgoers—"Entente Cordiale"  
Concert with France Postponed—London Symphony Plays an  
Elgar and New Symphony a Beethoven Program.

Bureau of Musical America,  
48 Cranbourn Street, W. C.,  
London, December 14, 1912.

THE musical season is waning as Christmas draws near, but there are still enough concerts and recitals to satisfy the enthusiasts.

The great "Entente Cordiale" concert, which was to have taken place at Covent Garden on Tuesday next, has for many reasons been postponed. His Majesty, it is now announced, has promised to attend and, apart from this very important consideration, the date originally chosen was too near Christmas. The idea now is to give two concerts, the second to take place at the Royal Albert Hall. France's most representative musicians are interested in the project.

The London Symphony Orchestra gave an Elgar concert on Monday evening with the composer conducting. The program consisted of the First Symphony, the Violin Concerto and the "Enigma" Variations. The first two works, although played constantly everywhere at the time of their production, have not been heard so much lately. It is to be hoped, however, that they will not be allowed to drop out of the repertoire, for each contains much very beautiful music. The first movement of the symphony has some of the most exquisite things Elgar has ever written, and the slow movement of the concerto, in which Marie Hall was the soloist, is equally beautiful. One was glad to see a very large audience, for the performances were very fine.

### Sevcik Quartet Concert

The continental engagements of the Sevcik (Whotsky) Quartet permit of its making but one appearance in London each year, and that took place at Bechstein Hall on Tuesday afternoon. In addition to the F Minor Quartet of Dvorák and that of Schubert in D Minor, the program included the Pianoforte Quintet of César Franck, in which the quartet was associated with Max Darewski, who showed himself once more to be a very capable pianist, both in this and a couple of solos. The work of the quartet on this occasion was undoubtedly of finer quality than anything it has accomplished here before.

One so rarely hears English sung in the concert room that Lily Crawforth's recital at the same hall in the evening provided almost a new experience. With the exception of one group, all the songs were by

English composers, ranging from Purcell to Parry, and included two by the singer's accompanist, G. O'Connor-Morris. Miss Crawforth has an excellent voice, and though she does not always make the best use of its fine quality, her singing had unfailing sincerity and intelligence to recommend it. Her most successful songs were Purcell's "Mad Bess" and "The Exile's Song," by P. L. Agnew, which had to be repeated.

Still another recital on Tuesday was that of Sapellnikoff and Theodore Byard at Aeolian Hall, and there could be no sort of doubt as to the interest it created. There was not a vacant seat to be seen in the building and from first to last both artists were received with the greatest enthusiasm. The F Minor Sonata by Beethoven was the only "big" work on the program, both pianist and singer electing to be heard in a number of well-varied short pieces or songs. Mr. Sapellnikoff by his intellectual treatment of the sonata showed himself to be in his happiest mood and among the dozen smaller numbers with which he charmed his audience Liszt's "Erlkönig" and Chopin's Fantasie in F Minor were perhaps the most successful.

Mr. Byard was at his best in a French group, which included Reynaldo Hahn's lovely "Quand je fus pris au pavillon" and an arrangement by Vaughan Williams of the old French battle-song "Reveillez-vous, Piccarz." A half-dozen modern English songs by Roger Quilter, Ernest Walker and others were also greatly appreciated.

### Another Beethoven Program

If the Autumn musical season, which is now drawing to a close, is remembered by any distinctive feature it will be the number of concerts that have been devoted to Beethoven. The New Symphony Orchestra added one more to the number at Queen's Hall on Thursday afternoon. The "Coriolanus" Overture, the Symphony in C Minor, the Pianoforte Concerto in G Major and the inevitable "Leonora," No. 3 Overture were the works selected, and all four were excellently rendered under the leadership of Landon Ronald.

The solo part of the G Major Pianoforte Concerto was played by Irene Scharrer, who made her final appearance in London before undertaking her American tour. She took the many opportunities of displaying her beautifully clear touch and facile technic and invested the music with a charm that was feminine—a quality it is fully capable of receiving. There was a very large audience, which included Princess Victoria.

ANTONY M. STERN.

every one was the new Violin and Piano Sonata, Op. 150, which, if reports are true, no less an authority than Mrs. Fannie Bloomfield Zeisler has introduced in America. The author's newest Symphony, Op. 140, had a splendid reading by the Mozart Verein some time ago. It will be repeated on December 9. Tilly Koenen will sing several Lieder.

Another Dresden composer, Jean Louis Nicodé, achieved great success in Goerlitz and in Chemnitz as a director of his own big orchestral works, "Gloria Symphony" and "Deutsches Gebet," a new chorus, with organ and orchestral accompaniments. Nicodé's striking musicianship was clearly revealed. At Chemnitz the same composer's grandly conceived "Das Meer" made a sensation. A musician of Nicodé's significance and spiritual endowments, not to mention his personal magnetism as a conductor, surely deserves to be better known, even outside Europe, than is the case. Nicodé is an idealist of the old type who does not know how to promote his own interests. I hope America will know him same day.

A. I.

### Gatti-Casazza Slightly Indisposed

General Manager Gatti-Casazza, of the Metropolitan Opera, was added to the sick list early in the week, keeping company in that respect for a day or two with Mr. Toscanini, Mr. Macnez and Mr. Griswold. The director has announced a special New Year's Eve bill for the Metropolitan, to consist of a performance of "Madama Butterly" and the first act of the ballet "Copelia," to be danced by Adeline Genée and Alexander Volinine.

### Allentown Finds Leo Ornstein True Artist

ALLENTELL, PA., December 13.—Leo Ornstein, the young Russian pianist, appeared here for the first time last evening as soloist with the Euterpean Club. His offerings were Chopin's A Flat Ballade, a Rameau "Thème Varié," his own Scher-

zino, Rachmaninoff's C Sharp Minor Prelude, Dvorák's Humoreske, Liadov's piquant "The Music Box" and the whirling Valse Caprice of Rubinstein. Mr. Ornstein was given an ovation after every number and encores were graciously granted. His playing was that of the true artist and carried with it an authority which one rarely finds in one so young. He was accorded a high tribute by the local press.

## MONTREAL OPERA STARS APPEAR IN NEW ROLES

Mme. Camparelli as "Gilda," Mme. Amsden as "Tosca" and Carmen Melis as "Mimi"—Jacchia's Success

MONTREAL, Dec. 23.—No new operas were put on last week, but three singers appeared in rôles in which they had not previously been seen here.

The bill for Monday night was "Rigoletto," an opera which Jacchia always conducts *con amore* and in which Leon Lafitte, the heroic tenor, who sings French and Italian music equally well, figured as the Duke. M. Lafitte began by singing superbly but seemed to grow indifferent toward the end and sang "La donna è mobile" as if it bored him—which was very likely the case. Riddez repeated his vivid characterization of *Rigoletto*. Courso and Huberty were delights in their old places and a new soprano, Mme. Camparelli, sent from Boston for the occasion, was the *Gilda*. Mme. Camparelli was obviously suffering from a cold, but it is extremely doubtful if her voice would have been satisfying in any case.

In order to give the public its money's worth and a little more the management arranged to give "Tosca" on popular night (at half price) with as strong a cast as could be got together and with the additional lure of a new *Floria* in the person of Elizabeth Amsden, who is one of the best drawing cards in the company. But the public was not drawn, presumably occupying itself with Christmas shopping instead; and Amsden was a frank disappointment, her conception of the part being vague and without any positive outlines.

Mme. Melis, in "Bohème," sang like the beautiful musician that she is and her death scene was telling, but in the first three acts she was a somewhat artificial *Mimi*.

Jacchia took up the baton again at the popular Saturday afternoon concerts for the first time and was greeted with salvos of applause. The Italian conductor is immensely popular and the theater was jammed with an expectant throng which insisted upon encores of the Intermezzo from "L'Amico Fritz" and the last part of the "Peer Gynt" Suite. The program concluded with the two Brahms Hungarian Dances which have been played by Jacchia every year since the opera began and which are so exciting that audiences are swept off their collective feet and cheer lustily every time they are given.

K.

### Alma Gluck and Edmond Clément in "Chansons en Crinoline"

In the second of the season's "Chansons en Crinoline," at the Plaza Hotel, New York, December 19, under management of Mrs. R. W. Hawkesworth, Alma Gluck and Edmond Clément sang songs of the eighteenth century arrayed in costumes of the period. The accompanists were Arthur Rosenstein and Maurice La Farge.

The program in full was as follows:

"Venez agréable printemps," Weckerlin, "L'amour s'envole," Tiersot, M. Clément; Arie, "Hippolyte et Aricie" (1733), Rameau, Miss Gluck; Duet, Philémon et Baucis, Gounod; "La Petite Anne," "Encor que je suis jeunette," "La Bergère aux champs," "En revenant des noces," Old French, Miss Gluck; "Il était un oiseau gris," "Tendres souvenirs," Paér, "Chanson Lorraine," Arcadet, M. Clément; Duets, "Au clair de la lune," Lulli, "Sous la fenêtre," Schumann.

### Twenty Thousand School Children at Brooklyn Concert

Twenty thousand school children attended a concert last Sunday afternoon in the Thirteenth Regiment Armory, Brooklyn, which was given by the Brooklyn Eagle as a reward for their attendance and faithful work during the last month. The program was arranged by Arthur Claassen. The Thirteenth Regiment Band, the Brooklyn Arion Society Chorus and the German Liederkrantz, of Manhattan, participated under the baton of Hugo Steinbruch, and Marie Rappold, of the Metropolitan Opera, and Carl Schlagel were the soloists.

### Franklin Holding to Tour Native State

Franklin Holding, the young American violinist, will have a tour in his own State, Maine, during the early part of the new year, commencing in Machias on January 3.

## AMERICAN HEROINE OF CHRISTIANIA MUSIC

Edith de Lys Makes Sensational Success in "Traviata"—Aino Ackté a Concert-Giver

CHRISTIANIA, Nov. 28.—Never has the season in Christiania been more brilliant musically than this year. The guest performances of the American, Edith de Lys, in opera, have been a principal event, and numerous other artists of international reputation have appeared in concerts and recitals.

One whom America will probably remember, Aino Ackté, who sang for a season at the Metropolitan several years ago, gave two concerts, in one of which the program introduced such composers as Strauss, Massenet and Gluck. Her second evening was devoted to Folksongs, and, in both, the Finnish artist was most successful.

Kammersänger Carnelin has given a Wagner evening, which was a great success. He was assisted by Ellen Gulbranson, the celebrated Bayreuth dramatic soprano. Franz von Vecsey is giving a recital next Saturday.

A most extraordinary production of Shakespeare's "As You Like It" was given last week in honor of the great Norwegian actress, Mme. Dybwad, who was celebrating her twenty-fifth anniversary at the National Theater. Kapellmeister Halverson composed a brilliant overture and intermezzo as well as several songs, which rendered the performance most interesting.

Last night the Viennese operette, "Färsster Christel," had its première at the Central Theater, and made a great success.

The performance of "Tosca" and "Traviata," in which Edith de Lys returned to us, triumphant from her season at Stockholm and Copenhagen, gave the public another opportunity of admiring the versatility of this brilliant young artist. As in "Butterfly," Mme. de Lys has scored a marked success here in "Tosca," but it remained for her *Traviata* to cause a sensation such as has never before been witnessed in Christiania.

Owing to the great demand from the public the director has engaged Mme. de Lys for several extra performances of this Verdi opera. On Saturday night she had to appear times without number before the curtain. The young American prima donna has certainly conquered Scandinavia completely.

Mme. de Lys returns to Christiania in May for other performances and will begin her second Scandinavian tour next September.

### Success for Mme. Rihm's Pupil

Lottie Cort Black, soprano, a professional pupil of Mme. Theresa Rihm, Brooklyn, was a soloist at the concert given under the auspices of the People's Institute on Sunday afternoon, December 15. Miss Black sang songs by Homer, Salter and Thayer, and the soprano aria from Puccini's "Tosca." After this latter number she was recalled and encored. Her voice is a brilliant soprano and was heard at its best in the aria, which also gave her scope to display much dramatic ability. Her enunciation was most satisfactory. Miss Black was also heard recently in a concert in Masonic Temple, Brooklyn, in which she won a success with the assistance of Louis Mollenhauer, violinist.

### Von Warlich in Des Moines

DES MOINES, IA., Dec. 16.—One of the most artistic song-recitals presented here for some time was that of Reinhold von Warlich, which was under the management of the Fortnightly Musical Club. The event had as its setting the beautiful home of Mrs. Pleasant J. Mills, and as its chief sponsor, Mrs. J. C. Hume, an influential music lover. Mr. von Warlich was not a stranger to Des Moines, having appeared here two years ago, and created a most favorable place for himself. The program was selected with all the attention to detail which characterizes this artist and was sung with exquisite taste, splendid vocal equipment and rare understanding of its import. The singer was admirably assisted at the piano by Alberto Bimboni.

### John Finnegan's Engagements

John Finnegan, the noted tenor soloist of St. Patrick's Cathedral, will be heard in recitals in Washington, Baltimore, Wilmington, Del., and several other cities in January prior to leaving for the West to fill several engagements.

Recently he has been engaged to sing the tenor rôle of Elgar's "The Dream of Gerontius," which is to be given on March 9 in Carnegie Hall by the Catholic Oratorio Society of New York. Mr. Finnegan has also been re-engaged as soloist for the Spring tour of Victor Herbert's orchestra.

## NORDICA'S "ISOLDE" CHICAGO SENSATION

Her Appearance the Event of the Week at the Dippel Opera

Bureau of Musical America,  
No. 624 Michigan Boulevard,  
Chicago, December 23, 1912.

FOR once German opera was a real event socially as well as otherwise, when on Thursday night "Tristan und Isolde" was presented to the Chicago public with Nordica and Schumann-Heink at the head of the cast. It was worth a great deal as a demonstration of the fact that opera in the great days before these two foremost artists graduated into the realm of concert-giving, was built on a solid foundation of artistic merit and that their record of achievements has not been clothed with a sort of spurious halo. Regarding the so-called "star" system it is quite conceivable that if we always had a star who shone as did Mme. Nordica, excellence in the ensemble of the stage forces would not be quite so necessary even though just as desirable. Mme. Nordica's voice was in itself a lesson to the younger generation, but her acting and her command of every detail by which to work up a situation were of the supreme and compelling kind which only emanates from a sincere artist.

The *Brangäne* of Schumann-Heink was marked by opulence of tone and beauty of phrasing. Her conception of the part was distinguished for much tenderness and an attention to detail which made her a worthy associate of Mme. Nordica in this gala performance. Dalmorès was a striking *Tristan*. The *Kurwenal* of Clarence Whitehill was in every way deserving of praise; purity of tone, histrionic sincerity and perfect poise combined to make him seem the noble character his rôle depicts. Crabbé, as *Melot*, made the most of his few moments and Henri Scott, as *König Mark*, was well cast. Venturini was the pipe playing shepherd, and Frank Preische was *Der Steuermann*. Campanini conducted with authority and considerable of sympathetic repression.

"Hérodiade," which received its first Chicago presentation on Monday evening of

## REGINA VICARINO



Now Winning Distinguished Honors with the Sigaldi Opera Company in Mexico  
For American Engagements Address  
HAENSEL & JONES, Aeolian Hall, N. Y.

## YOLANDA MÉRÖ

In America Season 1912-13

SIBYL SAMMIS-MacDERMID  
Soprano  
JOINT RECITALS. Available limited number Oratorio and Orchestral Engagements

JAMES C.  
Composer-Accompanist  
1912-13

Management: WOLFSOHN BUREAU

1 West 34th Street, New York

## FALK

Wolfsohn  
Musical Bureau  
1 W. 34th St., New York  
STEINWAY PIANO

## WILLIAM POMEROY FROST

Telephone, 4817 Columbus

TENOR

251 West End Ave., New York

MAXIMILIAN

## PILZER

VIOLINIST

Management: ANTONIA SAWYER  
Personal Address, 101 W. 115th St.

Metropolitan Opera House, 1425 Broadway, New York  
Tel. 6832 Morningside

last week, was repeated to the Saturday afternoon subscribers, and on both occasions was greeted with genuine enthusiasm. From every standpoint it is an opera which is sure to make a strong and lasting appeal. The music is Massenet at his best—melody of suave but dignified charm with harmonic and rhythmic invention such as only a veteran pen can set down; choruses which might have been conceived by the composer of "Samson et Dalila" and never a moment when the action dragged. Scenically it cannot but recall the days on 34th street in New York, for the settings were a part of the Metropolitan's inheritance from the astute Oscar Hammerstein, and they were in every way worthy of the situations they were designed to portray.

The conception of *Salomé* which was in the mind of Massenet's librettist was so exalted that it seems too bad that prejudices were strong enough to indicate a need for varying it. Why should not such a *Salomé* be looked upon by *John* with affection? Any way, the scene was omitted and the whole opera suffered more or less from the omission.

Less able principals than Carolina White and Dalmorès would hardly have been able to merge what was left them of their rôles in the revised version into a consistent whole, but they are the more to be commended considering the circumstances. Georges Mascal as *Herod* and Cisneros as *Hérodiade* were equally well cast.

After the forfeiting of some seven appearances on account of a severe attack of the prevailing epidemic, Helen Stanley, a one-time Chicago girl, was able to make her début on Wednesday evening before an audience which contained many of her girlhood friends and admirers, appearing as *Prince Charming* in the second performance this season of Massenet's fairy opera, "Cinderella." A more attractive picture than the one she presented in her own Paris-made costume could hardly be wished for, and in her singing there were manifest some vocal ideals worthy of serious consideration. Naturally she was working under considerable handicap on account of throat trouble and it was evident that at no time did she give full rein to the dynamic possibilities of her vocal organ. Nevertheless as an exposition of lyric art and an illustration of the carrying effect of well placed, resonant tones her portrayal was notable. She enunciated not only distinctly but with ease, and exhibited much grace in the acting of her rôle.

In the absence of Maggie Teyte the part of *Cinderella* was taken by Alice Zeppli, the remainder of the cast remaining unchanged from the former production.

Tuesday and Friday evenings were given over to repetitions, Carolina White and Zenatello and the original cast offering "The Jewels of the Madonna" on Tuesday night, the same two artists appearing again in "Manon Lescaut" on Friday evening. The latter performance was an extra-day interpolated for the benefit of the Monday night subscribers, who otherwise would have missed one performance on account of the opening of the season on a Tuesday night. This latter occasion was also made more notable by the fact that it was Mr. Zenatello's last appearance of the season with the Chicago company. His return to the Boston house cannot but occasion regrets among the Chicago admirers who have been impressed by the sincerity of his portrayals.

Saturday night there was a repetition of "Cavalleria" and "Pagliacci"—the latter af-

fording opportunity for a second appearance of the season for Helen Stanley.

Sunday afternoon's opera concert showed the nearness of the holiday season, for not only was the orchestra dispensed with for the afternoon, but there were innumerable substitutions and changes among the singers and the numbers offered by them. It was, however, an enjoyable afternoon, with first honors accorded to Margaret Keyes, one of the newer singers of the opera, whose success in concert has, however, long been established. The acclaim with which "The Lass with the Delicate Air" was received would indicate that the audience does not demand exclusively operatic arias at these little intimate afternoon *tête-à-têtes* with their favorites in the company. Helen Stanley substituted for her announced numbers, the "Vergebliebene Standchen" of Brahms and Grieg's "Ein Traum" and Warnezy sang Debussy's "Mandoline" and Holmes's "Noël" with good effect.

Miss Eversman substituted for Miss Darch with a vocal version of the Rubinstein Romance and Helen Warrum, a new member of the company, sang the "Polonaise" from "Mignon" and exhibited a voice of beautiful quality. Miss Zeppli, Mr. Mascal, Jennie Dufau, Gustave Huberdeau and Francesco Daddi made up the rest of the program.

NICHOLAS DEVORE.

### A Week of Piano Music in Chicago

Bureau of Musical America,  
No. 624 Michigan Boulevard,  
Chicago, December 16, 1912.

RUDOLPH GANZ drew an audience of old and tested friends to the Fine Arts Theater the other day, to listen, among other things, to the second of the *wunderkind*, Korngold's so-called sonatas. This was its first performance here, but it seemed almost a pity for a pianist of Mr. Ganz's capabilities to waste so much effort on so unworthy a vehicle. The C Sharp Beethoven Sonata fell most refreshingly on tired ears. Mr. Ganz has a most admirable technic, and what is of still more importance he succeeds in bringing forth a sympathetic tone of warm singing quality. Two numbers each by Brahms, Liszt and Ganz, and one each by Andréa, Dohnanyi and Alkan, made up the balance of his program.

Next door, in the Studebaker, Gottfried Galston also gave a hearing to some of the later piano works of Brahms, and the group which contained them was perhaps his most distinctive offering. Another excellent selection, too seldom given a place on the programs of piano recitals, was the Schumann G Minor Sonata. Mr. Galston made a much better impression at this recital than on his previous appearance, with orchestra, for he maintained a most poetic atmosphere throughout, without becoming in the least sentimental, and his tone quality was the extreme of refinement.

Earlier in the week in Orchestra Hall a third pianist, Leopold Godowsky, performed, under the auspices of the Scholarship Fund department of the Amateur musical Club. The program was opened with the Schumann Symphonie Études, followed by Brahms again in a B Minor Capriccio; Mendelssohn in two wordless songs, followed by an encore of the "Spinning Song," a Chopin group of eight or more; six Paganini-Liszt studies, and a closing symphonic metamorphosis of "Fledermaus" themes. It was a students' program and was listened to by an audience of students, the like of which could hardly be assembled anywhere else in the world. They stood their ground to applaud a matinée closing which sent them home in the dark.

It is rather to be regretted that the Opera offered so attractive a bill on Saturday evening as "Hänsel and Gretel," with "The Secret of Suzanne" as a curtain-raiser, for a good many people were taken away from the Thomas concert, where an American program held the boards, to the exclusion of even a soloist. The result was that the American composer got all instead of only one-third of the blame for the aspect of bareness which the house took on. Friday afternoon it was not so much better, however. It seems certain that the public looks upon an all-American program as something to stay away from, and the only hope for the native composer seems to be to have his works placed side by side with those of foreigners in open competition.

The symphonist of the occasion was David Stanley Smith, an assistant professor of theory at Yale University, and who once before had his name on a Chicago program through a string quartet which was played last year by the Kneisels. This symphony is a work of sanity, and it should be quite readily accepted if it could

but receive a sufficient number of hearings to enable the public to develop a reasonable acquaintance with its merits.

The opening Comedy Overture on Negro Themes, by Gilbert, was brilliantly diverting, although not overly eloquent. Chadwick's symphonic fantasie, "Aphrodite," and three movements from MacDowell's Indian Suite made up the rest of the program—the palm, of course, going to MacDowell.

There was also a generous showing for the American composer on the program of the Musical Art Society on Friday evening in the Fine Arts Theater—the first appearance of the society this season, and its second under the conductorship of Eric Delamarre. Mr. Delamarre's own choral novelty, "The De'il's Awa," was melodious and grateful, and the choir was compelled to repeat it. There were also "Oh! Lady Mine," by Hadley, and "Far Away," by Cole, besides a "Natal Hymn," by David Stanley Smith, the latter given under the personal direction of the composer, who was accorded the hearty co-operation of the singers. Palestrina, Elgar and César Cui were also on the evening's program.

The first concert of the Mendelssohn Club on Thursday evening offered as an added feature two groups of songs by Margaret Keyes, one of the contraltos of the opera company and who was received with enthusiasm. The work of the chorus was on the whole excellent, perhaps better in the unaccompanied numbers than in those which used the piano and organ. This male chorus, which gives but three concerts during the year, and these open only to the associate members of the club, could well extend its activities. The program contained a more than generous quantity of American selections, which included two numbers, dedicated to the club, "A Plainsman's Song," by Paul Bliss, and Dr. Richard Dewey's "Thou Mighty Nation," besides numbers by Buck, Gerrit Smith, Reinhard Werrenrath, Mark Andrews, Nevin, Bullard and H. J. Stewart, the latter represented by "The Song of the Camp," which recently won the prize of the Pittsburgh Male Chorus.

NICHOLAS DEVORE.

### URACK AGAIN LEADS THE BOSTON SYMPHONY

Muck's Continued Illness Gives His Assistant Larger Opportunity—Cello Concerto on Program

BOSTON, Dec. 23.—Dr. Muck is still ill with throat trouble, and so at the Symphony concerts of the 20th and 21st, Otto Urack again conducted, and with signal success. For the first time since he had arrived in Boston Mr. Urack had opportunity to work out his ideas with the players, and the result showed that Dr. Muck had not overestimated Mr. Urack's abilities.

The symphonies were those of Mozart in G minor and Schumann in D minor. Mr. Warnke, Mr. Urack's deskmate in the orchestra, played for the first time at this concert a 'Cello Concerto in A Minor, by August Klughard, an industrious German conductor and composer of other days. A 'cellist accompanied a 'cellist and certainly the result was a happy one. The concerto is pleasing. It is melodious and often only tuneful. It is unpretentious. The form is unusual and well worked out, the instrumentation is continent and refined, and the piece is short and idiomatic for the solo instrument. This is an unusual amount to be able to say for a 'cello concerto.

Mr. Warnke gave an admirable performance. Whether in singing melodies or in executing *tours de force*, he was equally successful and at the end of his performance was recalled repeatedly. As for Mr. Urack he saw that Mozart's symphony was played with all due respect for its classical outlines and content, and then he turned to the most romantic of symphonies and read that as sympathetically, as masterfully, as he had the earlier music.

O. D.

### Norwegian Soprano to Give Recital

An interesting concert is announced to take place in Carnegie Lyceum, on Sunday afternoon, December 29, when Mme. Clara Svenon, the Norwegian soprano, will give her first program of songs in New York. The artist masters five languages—English, German, Italian, French and Norwegian—and will render in the recital songs in all these languages. Sara Gurowitsch, 'cellist, and Hermann Spieler, pianist, will assist Mme. Svenon.

### Alexander Russell in Wagner Recital

Alexander Russell gave an organ recital composed entirely of Wagnerian selections on Friday evening of last week at the Old First Church, Newark, N. J., with explanatory comment. Louise McMahon, soprano, assisted the organist.

## AMONG CHICAGO TEACHERS AND CONSERVATORIES

**C**HICAGO, Dec. 21.—Another of the well-attended recitals of the Sherwood Music School was given in the Little Theater on Friday evening, presenting some eleven advanced pupils in the different departments. The program contained a remarkably strong selection of well-contrasted material and together with the good taste displayed in the arrangement and typography of the programs reflected to the credit of the school's management.

A Chicago visitor on Monday of last week was Christine Miller, who remained long enough to witness the first half of the first performance here of "Hérodiade" before she took the train for the West. On her return later in the week she appeared in Evanston on Thursday evening at a performance of the "Messiah" by the Evanston Musical Club under Dean Lutkin's direction, and on the following evening she gave a song recital in the regular artists' series at Northwestern University. Of special interest on the latter program were the opening "Three Songs of Odysseus," by Charles Cadman, and the closing three songs which were from the pen of Grant-Schaefer.

On a recent Sunday evening a delightful reception was tendered to Helen Stanley, of the Chicago Opera Company, in the studio of Walter Russell in the Blackstone at which Mr. and Mrs. Thomas N. MacBurney were host and hostess to a large number of invited guests.

Another reception this week was that at the home of Mrs. William H. Sherwood in Lake Park Avenue, at which Georgia Kober and Genevieve Clark Wilson were assisting the hostess.

Sunday afternoon threatens to become further complicated by the inauguration of a series of concerts in the Cort Theater under the direction of the Redpath Musical Bureau, opening on December 29 with Carolina White, the brilliant dramatic soprano of the Chicago Opera Company, who leaves soon after for a tour to the Coast under Redpath direction.

The annual Pacific Coast tour of Esther Plumb, the Chicago contralto who has made such marked strides during the past few years as a concert and oratorio singer, will begin in the Northwest during the early

part of January and will bring her down into California in February for a number of dates under the direction of L. E. Behymer. Miss Plumb has been filling a number of dates nearer home during the Fall and her success has been notable.

On Friday and Monday were two events in the MacBurney Studios in the Fine Arts Building which were of more than passing interest, especially the latter which included a presentation of the cantata for ladies' voices, "The Naiads," composed by Oliver King, which was sung by Margaret Cassidy Fishburn, Louise Reynolds, Constance Frisbie, Hazel Huntley, Agnes Hansel-Harter, Minnie Lee Stone. The first part of the program was made up of Dvorak songs sung by Louise Reynolds, soprano. Friday evening's program was entirely devoted to Schubert songs, together with the customary critical and biographical reviews of the composer, given by Grace Brune Marcosson and William Lester, the latter supplying the accompaniments to Mrs. Marcosson's singing of the thirteen Schubert lieder. The musical value of these musical evenings at the MacBurney Studios and the merits of the participants have been too frequently commented upon to require extended praise at this time.

N. DE V.

## Alice Eldredge a Springfield Soloist

SPRINGFIELD, MASS., Dec. 19.—Alice Eldredge, the Boston pianist, appeared as a soloist with the Springfield Symphony Orchestra, Emil K. Janser conductor, on Monday, winning much commendation by her playing of three Chopin preludes, Debussy's "La fille aux cheveux de lin," the Rudolph Ganz "Etude Caprice" and two MacDowell selections. The orchestra played the C Major Symphony of Schubert, after explanatory comment by Mr. Janser, and another feature was the singing of Tschaikowsky's "Adieu Forêts," by Mrs. F. L. Semple. W. E. C.

## George E. Shea's Songs Figure on Important French Program

PARIS, Dec. 5.—Two recent songs by the voice expert, George E. Shea, are to be sung by the eminent contralto, Mme. Chaisson-Bonheur (Mrs. Shea) at the fête given in the municipal theater at Tours by the Ligue

Républicaine de l'Enseignement. The distinguished French senator, Henry Bérenger, is to deliver the address and Mrs. Shea, accompanied at the piano by her husband, is to be the chief ornament of the music program.

D. L. B.

## CLARA JAEGER IN DÉBUT

## Young Soprano Proves a Recitalist of Pleasing Qualities



—Photo. by Mishkin.

Clara Jaeger

Adela Katz

Clara Jaeger, a young soprano, of Montclair, N. J., made her New York début on Thursday afternoon of last week at the Hotel Plaza, with the assistance of Adela Katz, a young pianist, and with Florence McMillan as an excellent accompanist.

The singer offered a program of sufficient variety, in which she displayed a light and pleasing lyric soprano and a winsome stage presence. Opening the recital with "Voi che sapete," the young soprano next sang a group in German, of which her delivery of the Brahms "Ständchen" was especially appreciated, while the Gruber "Stille nacht, heilige nacht" provided an appropriate note of Christmas time. Of Miss Jaeger's first set of numbers sung in English, her best work was done in the Chadwick "Allah," while three Landon Ronald songs and John A. Carpenter's "The Cock Shall Crow" formed an interesting final group.

Miss Katz created a favorable impression with her piano solos, giving a good performance of a MacDowell Concert Étude, in spite of the annoying chatter of a group of persons in one of the boxes.

K. S. C.

## STOKOWSKI IN PITTSBURGH

## Opens Orchestra Association's Season—Recital by Maggie Teyte

PITTSBURGH, Dec. 23.—The Pittsburgh Orchestra Association opened its series of Winter concerts Saturday night of last week at Memorial Hall by presenting the Philadelphia Symphony Orchestra, Leopold Stokowski conductor. Intense enthusiasm marked the concert from the time the first appearance of Mr. Stokowski on the stage gave the signal for a great outburst of applause. The audience was not as large as had been expected.

Florence Hinkle was the soloist and charmed the audience with her splendid soprano. She sang two arias, "Wie Nahte mir der Schlummer" from Weber's "Der Freischütz" and "Depuis le Jour" from Charpentier's "Louise." She also sang Mozart's "Vedrai Carine" and Bachelet's "Chère Nuit" as encores. The orchestra opened the program with Schumann's Symphony No. 4. It was played with warmth, breadth and an eloquence that brought forth all of its poetry. The orchestra probably scored its greatest triumph in Strauss's "Death and Transfiguration." The program was brought to a close with a splendid rendition of Wagner's "Rienzi" Overture.

Although a program made up almost entirely of French songs represents something of a new experience for Pittsburghers, Maggie Teyte, who appeared in a recital at Carnegie Music Hall last week, under the auspices of the Art Society did not have much trouble in delighting her audience with such offerings. Miss Teyte has not only a pleasing stage presence but a voice of the quality that makes a lasting impression. She had an able accompanist in James Whittaker. E. C. S.

## Hammerstein to Appear as Composer

Oscar Hammerstein will be represented as composer when Orville Harrold, the tenor, and Emma Trentini, soprano, make their appearance next Sunday in a concert at the New York Hippodrome, under management of Arthur Hammerstein. "A Waltz Dream," by Oscar Hammerstein, which has not yet been published, will be a feature of the program. This will be the first time Mr. Hammerstein has appeared before the public as composer in four years.

New York Tribune,  
Nov. 29, 1912.

"Mr. Witherspoon is growing steadily in musical puissance, and in voice and diction was a delight to sense and soul yesterday."

\* \* \*

Evening Mail, Nov.  
29, 1912.

"Again Herbert Witherspoon as 'Gurnemanz' reached his own highest plane, and proved himself a worthy companion of the artists with whom he was cast."

\* \* \*

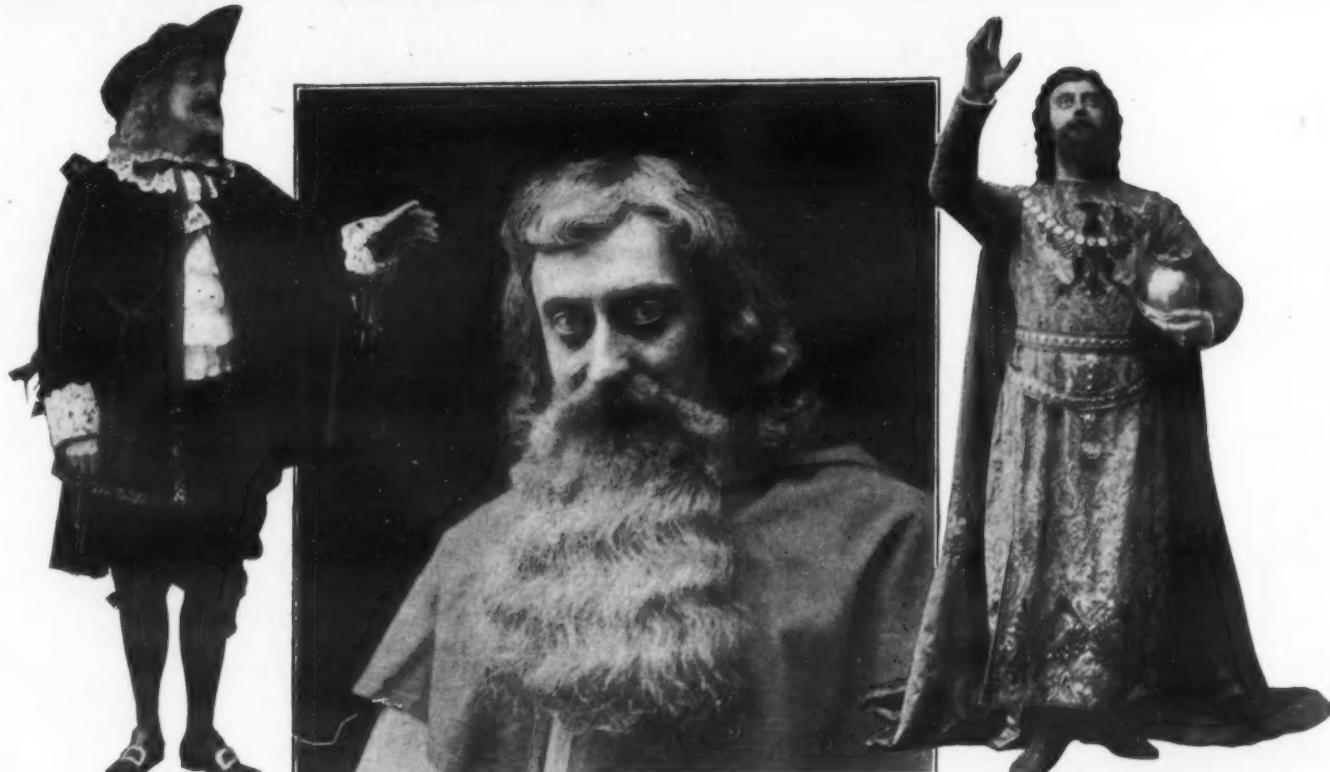
New York Morning Telegraph, Nov.  
18, 1911.

"High honors fell to Mr. Herbert Witherspoon as 'King Mark.' His interpretation had force and pathos and realized the spirit of this noble character."

\* \* \*

The New York Evening Sun, April  
12, 1912.

"No one in the 200 people on the stage last night had more musical tone than Witherspoon, displaying his 'Master's voice' in a new rôle as 'Papa Pogner' in 'Meistersinger.'"

—Photos Copyright, Mishkin Studios.  
King Henry in Lohengrin

New York Press, April  
6, 1912.

"Herbert Witherspoon repeated to great advantage the most intelligently conceived and artistically executed study of 'Gurnemanz' ever presented in New York."

\* \* \*

Cincinnati Enquirer,  
May 12, 1912.

"Herbert Witherspoon was the third of the soloists, singing the 'Wotan's Abschied' from 'Walkuere.' He gave it a very dramatic performance, singing it with a great deal of power and color."

\* \* \*

Ohio State Journal, Columbus, May 14,  
1912.

"Mr. Witherspoon was in fine voice and his singing aroused much enthusiasm. His voice was in its best estate and his superb style and dignity of singing were exhibited at their best."

\* \* \*

New York Times, June 9, 1912.

"Mr. Witherspoon sang the part of 'Elijah' with commanding power and the spirit of a prophet."

HERBERT  
WITHERSPOON  
BASSO

The Wolfsohn Musical Bureau

One West Thirty-fourth Street

NEW YORK



J. Bradford Musgiller, music critic of the Baltimore *Evening Sun*, has been elected president of the Baltimore Press Club.

Edith Glines, a pupil of Harriet Eudora Barrows, has accepted a position as soprano soloist at the Calvary Baptist Church, Providence.

Wilbur B. Burnham, a pupil of Louise Wood Forrest, has been engaged as tenor soloist at the Congregational Church, Newton Centre, Mass.

Mimi Rogenhofer, the Austrian pianist, assisted by Arthur Mayer, baritone, gave an interesting recital at the Imperial, Brooklyn, on the evening of December 17.

A lecture was given recently by Mabel Adams Bennett at her Boston studio, on "The Girl of the Golden West," Miss Bennett playing parts of the score in illustration of her lecture.

An illustrated lecture on "American street songs and their development" was given before the pupils of the Liederheim School, Boston, on December 18, by H. T. Parker, music critic of the Boston *Transcript*.

After a splendid Fall tour in the West, Marcus Kellerman, the bass-baritone, has returned to New York, and will sing in the East until the middle of February, when he will leave for a four weeks' tour of the South.

In the course of a lecture on "How to Appreciate Music," given recently in Pittsburgh, Thomas Whitney Surette advanced the opinion that Verdi's "Otello" is the greatest dramatic composition of modern times.

Alice MacNutt, soprano, gave a recital in Pueblo, Col., on December 10, assisted by Mahlon Saxton, violin director at the Scott School of Music, and Mrs. P. D. Russell, reader. Miss MacNutt also acted as accompanist.

Yvonne de Tréville appeared as the assisting artist in the first concert of the Schubert Club, Harriette Bacon MacDonald director, at Dallas, Tex. Mme. Nordica was also a Dallas concert giver, assisted by William Rummell and Romayne Simmons.

Mme. Antoinette Szumowska, the Polish pianist, was the soloist with the New Haven Symphony Orchestra in its concert on December 3, playing Schumann's A Minor Concerto and the Rubinstein Valse Caprice as an encore.

Brahm Van den Berg has had numerous appearances in Los Angeles of late as solo pianist. He was heard within a few days at a Gamut Club dinner in recital at the Majestic Theater and as soloist for the Music Teachers' Association.

"The Pirates of Penzance" was sung in Chicago recently under the auspices of the Drake School of Music, with the school chorus of fifty and the school orchestra of thirty-five, under the direction of Charles S. Wengard.

A fine concert was recently given at the Western Maryland College by Fritz Gaul, violinist; Alfred Furtmeier, cellist; Hazel M. Watters, organist, and the College Choir, under the direction of Margaret M. Seeds.

Lydia Lopoukowa, the Russian dancer, now in New York, has applied for naturalization papers. She wishes to become an American citizen in order to avoid the possibility of being recalled to Russia by the ballet master of the Imperial Opera in St. Petersburg.

Harry Meurer, a Milwaukee tenor, has returned home after a successful nine weeks' tour as soloist with the Russian Imperial Orchestra. Mr. Meurer sang fifty concerts with the orchestra under the Redpath Lyceum management in the principal cities of the Central States and Canada.

At a recent concert of the Dallas, Tex., Symphony Orchestra, Carl Venth director, the program included the first performance in Dallas of one of the Intermezzi from

"The Jewels of the Madonna" and a scene from "Romeo and Juliet" sung by Mrs. Beryl Colly Bryan.

The Florestan Club, of Baltimore, has elected the following to the board of governors: Frederick H. Gottlieb, W. G. Oerst, William F. Lucas, Jr., Harold Randolph, Howard R. Thatcher, Edwin L. Turnbull, Theodor Hemberger, George F. Boyle and Lucien Odenthal.

Edith Castle, the Boston contralto, was the soloist at the MacDowell fifteenth anniversary concert in Boston on December 18, giving as her offering a number of the MacDowell songs, including "The Sea," "In the Woods," "Mid-Summer Lullaby," "Mignonette" and "Thy Beaming Eyes."

Under the direction of Sydney Lloyd Wrightson special Christmas musical services were held at the Church of the Covenant, Washington, on December 22, the soloists being Richard Backing, Faye Bumphrey, George Miller, Misses Hall and Larner; Harvey Murray and Gertrude Reuter.

Lorraine Wyman appeared recently in Pittsburgh in two recitals and made a deep impression. The Tuesday Musical Club of that city accorded her a most hearty reception. She gave old ballads of England and Ireland in dairy maid's costume, and her audiences were charmed with the sweetness and purity of her voice.

The Brahms Quintet of Los Angeles, at its most recent concert, played the Scherwinka Quintet and the Beethoven String Quartet, op. 18, No. 2. Mrs. Bernard Ulrich sang an aria from "Madama Butterfly." The quintet has been strengthened by the acquisition of Oskar Seiling as first violin.

A program of selections from French and Italian operas was given before the Chopin Club of Providence. Leonard Smith, cellist, a guest of the club, played the Strauss Sonata, op. 6, accompanied by Mrs. Emma Winslow Childs, and Mrs. Bucklin sang "Ritorna Vincitor," from "Aida."

As one of the Liszt centenary recitals at the Jamestown Conservatory of Music, Jamestown, N. Y., Mrs. M. O. Johnson presented an interesting piano and vocal program on December 16, assisted by Samuel Thorstenberg, director of the conservatory. On December 5 Mr. Thorstenberg gave a piano and song recital at Sheffield, Pa.

The Crane Normal Institute of Music presented Florence Austin in an illustrated lecture-recital, "The History of the Violin and Its Ancestors," at Potsdam, N. Y., on December 10. Mrs. C. H. Sisson and Edith M. Austin were accompanists. The composers represented were Handel, Corelli, Vieuxtemps, Weitzel, Musin and Sarasate.

Walter G. Charmbury, pianist, and John C. Thomas, baritone, gave a pleasing joint recital at Appold M. E. Church, Baltimore, on December 19. The two musicians also gave a fine musical program at the annual meeting of the Florestan Club. Mr. Charmbury was also the piano soloist at a recent musicale of the Players Club of Washington, D. C.

A quartet of soloists from the Peabody Conservatory of Music will appear with the York Oratorio Society, York, Pa., on January 14, when "The Sleeping Beauty," by Cowen, will be presented. The singers are Sarah Williams, soprano; Mrs. Ethel Henderson Thompson, contralto; Oscar Lehmann, tenor, and William G. Horn, baritone.

The last of the series of opera musicales in Milwaukee, given by Anne Shaw Faulkner and Marx Oberndorfer of Chicago, took place December 9. Two short operas, "A Lover's Quarrel," by Parelli, and Massenet's "Le Jongleur de Notre Dame" were illustrated. These and several other operas will be given by the Chicago Grand Opera Company in Milwaukee this season.

Samuel A. Baldwin's recent organ recital at the City College, New York, contained a number of items of especial interest, including Gustav Merkel's Christmas Pas-

torale, op. 56, Wolstenholme's Sonata "in the Style of Handel," Bach's E Minor prelude, Sibelius's tone-poem "Finlandia" and shorter pieces by Ralph Kinder, Batiste and Dvorak.

Oscar Werner and Julius Seyler gave a program at the Ebell Club of Los Angeles recently, which included the Grieg Sonata, for piano and violin, and half a dozen solos for each instrument. At another Ebell Club concert Blanche Ruby, soprano, assisted by Jules Koopman, violinist, and Gertrude Ross, pianist, gave a popular program.

H. Bretherick, of San Francisco, has been elected president and Charles Farwell Edson, of Los Angeles, general vice-president, by the Music Teachers' Association of California. Roscoe W. Lucy of Berkeley is the new treasurer and the directors are Clifford Lott and Joseph Dupuy of Los Angeles, Blanche Ashley of Berkeley and Henry B. Pasmore of San Francisco.

Ralph Ginsburg gave a good account of himself as a violin artist at his recital at the Gamut Club, Los Angeles, December 5, playing the Mendelssohn Concerto, a Mozart sonata and half a dozen works of the later romanticists. By his years abroad Mr. Ginsburg has broadened as an artist. His tone was found to be large and his technical equipment impeccable.

An echo of the concert which Bruno Huhn's Cycle Quartet recently gave in Columbia, Mo., is a review which Professor Murray of the State University wrote in the official college paper, the *University Missourian*. The writer expressed himself in the highest terms of praise for the organization and for Mr. Huhn's song cycle, "The Divan," which was the feature of the program.

Members of the faculty of the Marquette Conservatory of Music of Milwaukee presented an attractive program at the Pabst Theater, that city, December 9. Adam Buell, pianist, played a sonata by Bortwicz and several other numbers not often heard here. MacDowell was given a prominent place on the program. Mrs. Iva Bigelow Weaver, soprano, and Ralph Rowland, violinist, also provided attractive features.

Ellis Levy, the St. Louis violinist, offered an interesting recital program on December 2, assisted by Lillian Kaufmann, soprano, and with D. E. Levy at the piano. A feature of the recital was Mr. Levy's playing of a group by American composers, comprising A. Walter Kramer's "Chant Negre," Arthur Hartman's arrangement of the MacDowell "To a Wild Rose" and Mr. Levy's own "Coquetterie."

Dr. George W. Andrews, professor of organ and composition in the Oberlin, O., Conservatory of Music, has been appointed one of the judges of the provincial musical festival to be held at Regina, Saskatchewan, next May. It is primarily a festival of competing choral societies. Heretofore the judges have been chosen from Canada, and Dr. Andrews is the first American who has been invited to act in that capacity.

Raoul Pereira, the Portuguese violinist, gave a recital at the Hotel Pfister, Milwaukee, on December 10, under the auspices of the Marquette Women's League. The recital was given for the purpose of aiding the sale of Christmas stamps for the Wisconsin Anti-Tuberculosis Association. Mr. Pereira, who was violinist to the royal family of Portugal, appeared at a Milwaukee theater during the week.

At the State Normal School, Warrensburg, Mo., on December 13, "The Messiah" was sung by the Normal Chorus of 100 voices, assisted by the augmented Normal Orchestra and the following soloists: Soprano, Ethyl Lobban; contralto, Mrs. E. L. Hendricks; tenor, Charles Tingle; baritone, David Grosch. Florence Naylor was the accompanist. The musical forces were under the direction of William Solomon.

Carolyn Willard presented several of her advanced pupils in a program of excellent selections December 14 in the Fine Arts Building of Chicago. A. Tschaikowsky Humoresque, by Luella Sweet, and MacDowell's "Shadow Dance," by one of Miss Willard's assistants, Miss Len, received special commendation. Genevieve Barry, soprano, assisted with a Rossini aria and songs by Brahms and Spohr.

A "People's Chorus" has been assured to Pittsburgh by Will Earhart, director of music in the Pittsburgh public schools. Mr. Earhart has secured eight good mixed voices and will add to that number. A sight reading class is being made a feature. The chorus is taking up Gounod's "By

Babylon's Wave," Max Weinzierl's "Love and Spring" and Mendelssohn's "Hear My Prayer."

The MacDowell Club of Milwaukee listened to an excellent program on December 10, given by a string quartet composed of Mmes. Rogers and Powell and Misses Dore, and Strasen, who played "Elsa's Dream," from Wagner's "Lohengrin"; the pianist, Adam Buell, who rendered the Sonata, op. 9, by Serge Bortkiewicz, and Mrs. Arthur H. Lindsay and Mrs. A. Proctor Smith, who sang several solos.

Several pupils of Bertha Barnes, of Boston, are successfully filling positions, among them Edna H. Conant, soprano, who is taking a prominent part in the Lyceum Course at Concord, Mass., and Claire J. Stevenson, who is to be heard at a private musicale in West Newton, Mass., with Harris S. Shaw, accompanist, on New Year's day. Miss Barnes is a pupil of Laura E. Morrill, and will appear in concert at New York in January.

For the second annual musical festival of the Lawrence Conservatory, Appleton, Wis., which will be held in either April or May, Emil Oberhoffer, conductor of the Minneapolis Symphony Orchestra, has been engaged to conduct, as he did at the first festival. The Minneapolis Symphony Orchestra will play. Luella Chilson Ohrman, soprano; Elsie Baker, contralto; Joseph Schenke, tenor, and Arthur Middleton, basso, have been engaged as soloists.

The suit of Edna Blanche Showalter, the grand opera soprano, against Henry W. Savage, Inc., asking \$25,000 damages for the alleged use of her name and photographs in advertising the production of Puccini's opera, "The Girl of the Golden West," after her discharge from the company, at the close of its second performance November 2, 1911, was dismissed by Justice Greenbaum in the Supreme Court of New York, December 17, with costs for the defendant.

Though Charleston, W. Va., is a small place, it has a musical community which has developed some talent to a high degree of excellence, as is evidenced in the progress of the Mason Quartet, now three years of age and composed of the founder, Mr. Mason, a cellist from Berlin, and a trio of his pupils. This organization has done admirable work this season. Mrs. Hilda Norville Edgar, of Charleston, who has just completed a course of study in New York, won great applause recently as a soloist in the "Swan and Skylark," conducted by C. Wiley.

On account of the success of Mlle. Genée's performances at the Metropolitan Opera House and in answer to numerous requests, R. E. Johnston has canceled several out-of-town engagements and offers a series of Special Matinées at the Park Theater, commencing Thursday afternoon, December 26, in which Mlle. Genée's company and Symphony Orchestra will repeat her program of "La Danse," which is an authentic record of Dancers and Dancing between 1710 and 1845, also the Ballet from Meyerbeer's opera "Robert Le Diable" and other new divertissements. Other matinées will take place December 27, 30, January 2 and 3.

For the first time in half a century Christopher Bach's orchestra of Milwaukee is without engagements. The oldest and largest orchestra in that city has not faced this situation in the month of December since it was organized in 1856 by Christopher Bach. The reason for the present condition is that the Sunday afternoon popular concerts at the Auditorium have been abandoned, as they were not self-sustaining. Now the orchestra is without a place to play, as all smaller concert halls are engaged for practically the entire season, and concerts in a large hall do not pay for themselves. Hugo Bach, director, will make another attempt in the Pabst Theater after New Year's.

A fine program was given at the meeting of the Women's Philharmonic Society, of New York, at Carnegie Hall on December 21. Amy Fay, president of the society, presented the program, by general request, playing Beethoven's Sonata in C Major, Chopin's B Major Nocturne, Strauss's "On Quiet Woodland Path" from the set of piano pieces, op. 9, and Chopin's A Flat Impromptu, closing with the Liszt transcriptions of Schubert's song, "Hark, hark the Lark" and Wagner's "Isolde's Love Death" from "Tristan." Earle Tucker, baritone, was heard effectively in Sinding's "Abends nur flieget der Rabe" and Schumann's "Die Lotosblume" and later in two songs, "Requiem" and "Meditation," by W. Franke-Harling, with the composer at the piano.

## WHERE THEY ARE

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

## Individuals

**Aithouse, Paul**—New York, Dec. 29.  
**Barrère, George**—Utica, N. Y., Jan. 9; *Æolian Hall*, New York, Jan. 26.  
**Beddoe, Dan**—Syracuse, Dec. 22.  
**Beddoe, Mabel**—New York, Jan. 11.  
**Benedict-Jones, Pearl**—Yonkers, N. Y., Dec. 22.  
**Berry, Benjamin E.**—Boston, Jan. 9; Yonkers, N. Y., Jan. 4; Quincy, Mass., Jan. 28.  
**Butt, Clara**—Carnegie Hall, New York, Jan. 7.  
**Cartwright, Earl**—St. Louis, Jan. 24, 25.  
**Clément, Edmond**—Boston, Dec. 25; Boston, Jan. 9; New York (*Æolian Hall*), Jan. 7; Boston, Jan. 9; Rochester, Jan. 13; New York (Plaza Hotel), Jan. 14.  
**Culp, Julia**—St. Louis, Jan. 21, 22.  
**De Cisneros, Eleanor**—Bridgeport, Conn., Jan. 19; Kingston, N. Y., Jan. 23; Brooklyn, Jan. 26; San Francisco (week of Feb. 2); Los Angeles, Feb. 11.  
**Dunham, Edna**—Newark, Dec. 22; Boston, Jan. 26.  
**Eldridge, Alice**—Boston, Jan. 2; Providence, R. I., Jan. 5.  
**Gadski, Mme.**—St. Louis, Dec. 21.  
**Galston, Gottfried**—San Francisco, Dec. 22.  
**Godowsky, Leopold**—New York, Carnegie Hall, Dec. 28; New York, Metropolitan Opera House, Dec. 29; San Francisco, Jan. 5, 12; Los Angeles, Jan. 7, 8; Pasadena, Jan. 9; Sacramento, Jan. 13; Oakland, Jan. 14; Portland, Ore., Jan. 17; Tacoma, Jan. 20; Victoria, Jan. 21 and 22; St. Louis, Jan. 31, Feb. 1 and 2.  
**Goold, Edith Chapman**—Scarsdale, Dec. 21; Cleveland, Jan. 3; Orange, Jan. 8; Williamsburg, Jan. 16.  
**Granville, Charles N.**—Lowell, Jan. 21; Winsted, Jan. 23.  
**Gruppe, Paulo**—Philadelphia, Jan. 8; *Æolian Hall*, New York, Jan. 13.  
**Hartmann, Arthur**—*Æolian Hall*, New York, March 2.  
**Holding, Franklin**—Philadelphia, Jan. 14.  
**Jacobs, Max**—Tuxedo, N. Y., Dec. 26; New York (Educational Alliance), Dec. 27; New York, Dec. 31.  
**Kaiser, Marie**—Ridgewood, N. J., Jan. 31; Paterson, N. J., Feb. 14; New Brunswick, Feb. 19; Hackensack, Feb. 21.  
**Kerns, Grace**—Winsted, Jan. 23; Concord, Jan. 30; Philadelphia, Feb. 15; Westfield, Mar. 28.  
**Knowles, R. G.**—Ottawa, Dec. 21.  
**La Ross, Earle**—Lebanon, Pa., Jan. 23; Allentown, Feb. 4; New Brunswick, N. J., Feb. 19.  
**Lerner, Tina**—Poughkeepsie, Jan. 1; Fitchburg, Mass., Jan. 2; Boston, Jan. 4; New York, Jan. 6; Pittsburgh, Jan. 10.  
**Mannes, David and Clara**—Cedarhurst, L. I., Dec. 31; (*Belasco Theater*), New York, Jan. 19; Williamstown, Mass., Jan. 30; Lowell, Mass., Feb. 3; New York (*Belasco Theater*), Feb. 9; Erie, Pa., Feb. 22; Jamestown, N. Y., Feb. 24; Sewickley Valley, Pa., Feb. 25; Appleton, Wis., March 3; Kansas City, Mo., March 11; Chicago, March 16.  
**Martin, Frederic**—Pittsburgh, Dec. 27; Hoboken, N. J., Jan. 13; Fishkill Landing, N. Y., Jan. 14; Brooklyn, N. Y., Jan. 16; Halifax, N. S., Jan. 28; Concord, N. H., Jan. 30; Portland, Me., Jan. 31.  
**McCue, Beatrice**—New York, Jan. 1 and Jan. 12.  
**McCormack, John**—New York, Carnegie Hall, Jan. 5; Troy, N. Y., Jan. 6; Albany, Jan. 8; Chicago, Jan. 12; St. Joseph, Mo., Jan. 15; New York (Carnegie Hall), Jan. 19; Philadelphia, Jan. 21; Boston, Jan. 26; Washington, D. C., Jan. 31; New York (Metropolitan Opera House), Feb. 2.  
**Miller, Christine**—New York City, Dec. 26, 28; Philadelphia, Dec. 30; Omaha, Jan. 15; Fond du Lac, Wis., Jan. 20; Kenosha, Wis., Jan. 21; Appleton, Wis., Jan. 23; Cleveland, Jan. 26; Newark, N. J., Jan. 29; New York (Hotel Astor), Jan. 30.  
**Miller, Reed**—New York, Dec. 26, 28.  
**Mixter, Margaret**—York, Pa., Dec. 28; (Bellevue-Stratford), Philadelphia, Jan. 8.  
**Nordica, Lillian, Mme.**—Washington, Jan. 17; Lockport, N. Y., Jan. 20; Portland, Ore.,

Feb. 5; Seattle, Feb. 7; Aberdeen, Feb. 10; Spokane, Feb. 13; La Grande, Ore., Feb. 15; Boise, Idaho, Feb. 17.

**Ornstein, Leo**—Fremont, Jan. 7.  
**Pagdin, William H.**—Jamestown, Jan. 17; Concord, Jan. 30; Westfield, Feb. 27; Halifax, N. S., Mar. 11; Philadelphia, Mar. 21.

**Peavey, N. Valentine**—New York, Jan. 28 (*Berkley Theater*).

**Persinger, Louis**—New York, Dec. 22; *Æolian Hall*, New York, Jan. 14.

**Pilzer, Maximilian**—New York, Jan. 12; Summit, N. J., Jan. 21; Jersey City, Jan. 24; Newark, Jan. 29; Englewood, N. J., Jan. 31; Orange, N. J., Feb. 7; New York, Feb. 12; New York (Carnegie Hall), Feb. 25; New York, Mar. 18; New York (Carnegie Hall), Mar. 23.

**Possart, Mme. Rider**—New York, Feb. 9.

**Potter, Mildred**—New York, Dec. 29; Bridgeport, Jan. 8; Montreal, Jan. 13; Albany, Jan. 15; New York, Jan. 16; Ft. Wayne, Jan. 22; Jersey City, Jan. 24; Buffalo, Jan. 28; Concord, Jan. 30; Englewood, N. J., Jan. 31; Syracuse, Feb. 2; Minneapolis, Feb. 4; Chicago, Feb. 9; Kansas City, Feb. 12; Atlanta, Feb. 15; New Orleans, Feb. 16; Memphis, Feb. 18.

**Quesnel, Albert**—Chicago, Jan. 31; Minneapolis, Feb. 2; St. Paul, Feb. 9.

**Rappold, Marie**—Brooklyn, Jan. 30.

**Rogers, Francis**—New York, Jan. 5, 15; Fall River, Mass., Jan. 20; Cambridge, Jan. 21; Southboro, Jan. 23; Worcester, Jan. 24; St. Louis, Mo., Jan. 31.

**Rumford, Kennerley**—Carnegie Hall, New York, Jan. 7.

**Seydel, Irma**—San Francisco, Jan. 10, 12; St. Paul, Jan. 19; Hartford, Conn., Jan. 24.

**Simmons, Wm.**—Irvington-on-the-Hudson, Jan. 28; Jamaica, N. Y., Feb. 2.

**Sorrentino, Umberto**—New York, Dec. 22, 30, 31 and Jan. 1; Passaic, N. J., Jan. 16; New York, Jan. 21; Paterson, N. J., Jan. 31; Passaic, Feb. 2.

**Teyte, Maggie**—Chicago, Jan. 6; St. Paul, Jan. 7; Minneapolis, Jan. 8.

**Tolman, Laura**—Union, N. J., Jan. 13.

**Townsend, Stephen**—Boston (*Steinert Hall*), Jan. 9, Feb. 6 and March 6.

**Wells, John Barnes**—New York City, Dec. 23; Rochester, N. Y., Dec. 30.

**Werrenrath, Reinhard**—Hackensack, N. J., Dec. 29; New York, Jan. 5; Washington, Jan. 15; New York, Jan. 28; Philadelphia, Jan. 30.

**Wilson, Gilbert**—New York, Dec. 29; Westfield, Feb. 27.

**Ysaye, Eugen**—Carnegie Hall, New York, Dec. 21 and 28; Kansas City, Jan. 3; Grand Rapids, Jan. 6; Boston, Jan. 12; Cincinnati, Jan. 17, 18; Chicago, Jan. 21; Toronto, Jan. 23; Chicago, Jan. 26; Columbus, Jan. 28; Pittsburgh, Jan. 29; Rochester, Jan. 30; New York, Jan. 31 and Feb. 2; St. Louis, Mar. 14 and 15.

**Zimbalist, Efrem**—St. Louis, Jan. 17, 18.

## Orchestras, Quartets, Choruses, Etc.

**American String Quartet**—(New England Tour), Dec. 9 to 21.

**Barrère Ensemble**—New York, Jan. 8; Utica, N. Y., Jan. 9; Belasco Theater, New York, Feb. 3; New York City, Feb. 4; Williamstown, Mass., Feb. 6.

**Boston Symphony Orchestra**—Philadelphia, Jan. 6; Washington, Jan. 7; Baltimore, Jan. 8; New York, Jan. 9 (Carnegie Hall); Brooklyn, Jan. 10 (Institute Arts and Sciences); New York (Carnegie Hall), Jan. 11; Philadelphia, Feb. 17; Washington, Feb. 18; Baltimore, Feb. 19; New York, Feb. 20; Brooklyn, Feb. 21; New York, Feb. 22; Philadelphia, Mar. 17; Washington, Mar. 18; Baltimore, Mar. 19; New York, Mar. 20; Brooklyn, Mar. 21; New York, Mar. 22.

**Bostonia Sextet Club**—Danbury, Conn., Jan. 13; Amsterdam, N. Y., Jan. 14; Torrington, Conn., Jan. 15; Southbridge, Mass., Jan. 16; Leominster, Mass., Jan. 17; Boston, Feb. 2.

**Cincinnati Symphony Orchestra**—Cincinnati, Dec. 21; Jan. 3, 4, 17, 18, 31; Feb. 1, 14, 15, 28; Mar. 1, 14, 15, 28, 29; April 11, 12.

**Jacobs Quartet, Max**—New York, Jan. 28 and Feb. 25 (Carnegie Lyceum).

**Minneapolis Symphony Orchestra**—Minneapolis, Jan. 3, 17, 31; Feb. 7, 28; Mar. 14, 28.

**New York Philharmonic Orchestra**—New York, Dec. 22, 26, 27, 29; Jan. 2, 3, 5.

**New York Symphony Orchestra**—*Æolian Hall*, New York, Jan. 5, 10, 12, 26, 31.

**Oratorio Society of New York**—Carnegie Hall, New York, Dec. 28.

**Philadelphia Orchestra**—Philadelphia, Dec. 21, 27, 28; Camden, N. J., Dec. 30; Philadelphia, Jan. 3, 10, 17, 24; Atlantic City, Jan. 28; Philadelphia, Feb. 1, 8, 15, 22; Newark, N. J., Feb. 29; New York, Mar. 6, 13, 20, 27; Boston, Mar. 24; Providence, Mar. 31.

**Russian Baritone**—Direction: MARC LAGEN 500 Fifth Ave., New York Residence, 505 W. 124th Street

**SOPRANO** PACIFIC COAST TOUR UNTIL NOVEMBER 15, 1912

Head of Violin Department OBERLIN COLLEGE Oberlin, Ohio

SCIENTIFIC VOICE CULTURE STUDIO: AEOLIAN HALL

West Forty-Second St., New York

phia, Jan. 3, 4, 7, 10, 11; Wilmington, Del., Jan. 13; Philadelphia, Jan. 15, 17, 18; Kensington, Jan. 20; Atlantic City, Jan. 23; Philadelphia, Jan. 24, 25; Camden, N. J., 27; Philadelphia, Jan. 29, 31 and Feb. 1, 5, 7, 8 (on tour week beginning Feb. 10); Kensington, Feb. 17; Reading, Feb. 19; Philadelphia, Feb. 21, 22; Wilmington, Del., Feb. 24; Philadelphia, Feb. 26, 28 and Mar. 1; Camden, N. J., Mar. 3; Philadelphia, Mar. 5, 7, 8, 12; Atlantic City, Mar. 13; Philadelphia, Mar. 14, 15, 24; Kensington, Mar. 25; Philadelphia, Mar. 28, 29; Camden, N. J., Mar. 31; Philadelphia April 4, 5; Baltimore Music Festival, April 7, 8, 9; Philadelphia, April 11, 12.

**San Francisco Symphony Orchestra**—San Francisco (Cort Theater), Dec. 22; Jan. 10, 17, 24, 31; Feb. 7, 14, 28; Mar. 7, 9.

**Schola Cantorum**—Carnegie Hall, New York, Jan. 8.

**Schubert Quartet**—New Rochelle, N. Y., Jan. 28; Newark, N. J., Feb. 21.

**St. Louis Symphony Orchestra**—St. Louis, Dec. 21; Jan. 10, 11, 17, 18, 24, 25, 31; Feb. 1, 14, 21, 22, 28; Mar. 1, 14, 15, 21, 22.

**Thomas Orchestra**—Chicago, Dec. 21, 27, 28, 29; Jan. 3, 4, 10, 11, 17, 18, 24, 25, 31 and Feb. 1, 4, 7, 8; Dayton, O., Feb. 10; Cleveland, Feb. 11; Lansing, Mich., Feb. 12; Chicago, Feb. 14, 15; Milwaukee, Feb. 17; Madison, Wis., Feb. 18; Chicago, Feb. 20, 21, 22, 24, 25, 28 and Mar. 1, 7, 8; Grand Rapids, Mich., Mar. 10; Detroit, Mar. 12; Chicago, Mar. 14, 15, 21, 22, 28, 29; April 4, 5, 7, 8, 11, 12; Madison, Wis., April 15; Chicago, April 18, 19, 25, 26.

**Tolleson Trio**—New York, Dec. 22.

**Volpe Symphony Orchestra**—Carnegie Hall, New York, Jan. 7.

**Young People's Symphony Concerts**—Carnegie Hall, New York, Dec. 21; Jan. 4.

**Zoellner Quartet**—*Æolian Hall*, New York, Jan. 26.

## KREISLER AT HIS BEST IN NEW YORK RECITAL

Violinist Plays as Only He Can in Performance for Benefit of Music School Settlement

Fritz Kreisler gave his only New York recital of the season on Friday afternoon of last week at the Waldorf-Astoria, before an audience that could not well have been surpassed for musical and social distinction. It was also a remarkable audience numerically and in its devotion to the art of this supreme master of the violin. The following was the program:

Sonata in D Major, Handel; Prelude and Allegro, Pugnani; Mélodie, Gluck; "Chanson Louis XIII et Pavane," Couperin; "La Chasse," Cartier; Variations, Tartini; "Chanson Méditation," Cottet; "Caprice Viennois," Kreisler; "Tambour Chinois," Kreisler; "Indian Canzonetta," Dvorak-Kreisler; "Aus der Heimat," Smetana.

To say that Mr. Kreisler was at his best is to say pretty nearly all that violin lovers need to know of the performance of these works. As is often suggested when Kreisler plays, to tag one of his interpretations with the customary small change of critical approbation is not to accomplish much, besides calling attention to the critic's limitations.

Kreisler's tone could turn violinistic dross into gold, but there was no dross on the characteristic program which he presented last week and into every number of which he breathed the breath of inspiration. The greatest outburst of applause followed his own brilliant "Caprice Viennois," and this he had to repeat. The "Chanson Méditation," by Rawlins Cottet, a director at the Metropolitan Opera House, was also greatly to the liking of the audience. Smetana's "Aus der Heimat" closed and climaxed the printed program with a pulse-quickening performance that left its hearers clamorous for more. Then Mr. Kreisler played the Dvorak Humoresque in a way almost to make one forget the multiplied times and ways he had heard it played before, and, for a final encore, added an attractive salon piece played on muted strings.

Mr. Kreisler prolonged his stay in this country in order to make this recital possible. The fact that it was given for the benefit of the Music School Settlement was responsible for the alteration of Mr. Kreisler's original intention to appear only with the Boston Symphony Orchestra in New York this season. The Settlement benefited to the extent of several thousands of dollars.

Mr. Kreisler sailed for Europe on the *Lusitania* last Tuesday. R. M. L.

Christine Miller Sings in Iowa

FORT DODGE, IA., Dec. 21.—The first of a unique series of recitals was given on Tuesday evening by Christine Miller, whose artistic work won the enthusiastic approval of the audience. The concerts are presented by the Early Music House.

EARL CARTWRIGHT BARITONE Concert, Recital, Oratorio 112 West 47th Street, New York

## THE VIOLINIST "ANNUAL"

The New Year's issue of "The Violinist" will be our first Annual. It will contain ONE HUNDRED pages of matter of great interest to everyone who loves the violin, whether he is a professional or an amateur; it will contain articles which will prove of especial interest to the professional violinist as well as the teacher and student. It will be profusely illustrated. Our object is to make it a comprehensive

## Catalog of the Profession

An Exhaustive Directory of Artists, Teachers, Schools, Publishers, Makers, Dealers, Etc.

Nothing of the kind has

